

SONGS OF
MODERN GREECE



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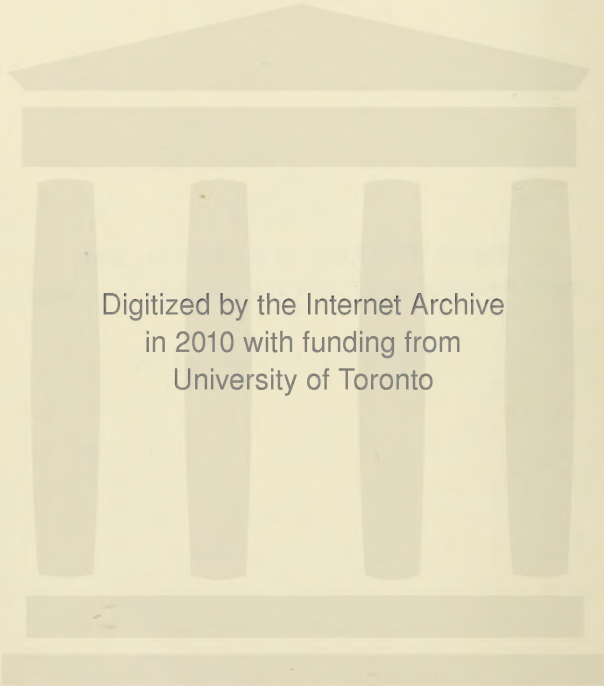
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TO

SIR R. C. JEBB, M.P., LITT.D., ETC.,
REGIUS PROFESSOR OF GREEK IN THE UNIVERSITY OF CAMBRIDGE,

THIS BOOK IS DEDICATED.



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PREFACE.

IN preparing this edition of modern Greek songs my object has been to produce a work of interest both to the lover of folk-lore in general, and to the classical scholar in particular. I have avoided, to the best of my knowledge, including any poems previously published in Western Europe, and this limitation has naturally compelled me to reject pieces often of equal and sometimes of superior merit to any contained in the present collection. On the other hand, I have endeavoured by adding an elaborate commentary to render the collection, such as it is, more useful than a mere compilation.

In the text my aim has been all through to retain, as far as possible, the classical spelling, carefully marking all places where a letter or syllable has dropped out. In this method I have followed our common practice with regard to our own

vernacular. For why should we not spell *sto*, for instance, as 'ς τὸ (=εἰς τὸ), since in English we always spell *it* 's or 't *is* and not *its* or *tis* (for *it is*)? The great advantage of avoiding the phonetic system adopted by Passow and others is, in my opinion, that it enables the reader to grasp at a glance the connection between the corrupt and the original form of a word, especially as the former is, in most cases, peculiar to the vernacular and is hardly ever used by the average educated Greek.

Again, I have departed from the practice of my predecessors in not reproducing the pronunciation of -εα and -ια (*ya*) by writing -για where there is no γ in the original root¹. In accordance with the same principle I have bracketed all parasitic letters which obscure the original form of the word. The student of comparative philology will thus see that modern Greek is more closely related to the ancient speech of the Hellenes than is generally supposed, and will find it easier to examine the laws of linguistic evolution.

In the introductions prefixed to each separate ballad, as well as in the notes, I have endeavoured not only to supply, in the briefest possible form, all the information which seemed to me necessary for the thorough understanding of the pieces,

¹ All such combinations of letters are pronounced as one syllable by *synizesis* just as in Homer.

but also to point out the most striking instances of similarity between modern and ancient Greek, illustrating them by quotations of parallel passages from the classical authors; while in the translations my chief object has been to give a literal version of the original, trusting that this will be found of greater use than a more ambitious attempt.

I am indebted to A. Passow's excellent edition of *Τραγούδια Ῥωμαϊκά* (Lipsiae, 1860), for my references to parallel poems, and to C. Fauriel's admirable *Discours préliminaire* in his *Chants populaires de la Grèce Moderne* (Paris, 1824), for several items of information which I have embodied in my introductions.

My best thanks are also due to M. J. Gennadius, late Greek Minister in this country, for his kind assistance and for many valuable suggestions.

EMMANUEL COLLEGE,
CAMBRIDGE.

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CORRIGENDA.

- P. 110. *For* or was raised from *read* or after she was raised from
ib. *For* Romanesque *read* Romance

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PART I.

HEROIC POETRY.

MODERN GREEK MINSTRELSY.

THE ballads which form the first part of this collection, together with others preserved elsewhere, belong to a period extending from the middle of the eighteenth century to the outbreak of the Greek War of Independence in 1821, or a little later. They may be regarded as supplying the link of connection between the popular literature of the mediaeval Byzantine Empire and that of modern Greece. Besides their literary interest, however, they possess considerable historical value as being the most important sources of the history of the Greek people under the Turkish dominion. But for them, the four centuries which elapsed from the fall of Constantinople to that of Mesolonghi would be almost a blank so far as the life of the Hellenic race is concerned. For, though they only cover a comparatively late period, they throw abundant light on the dark centuries preceding their composition of which little or no account has reached us. The way in which literature of this kind is originated and preserved renders such gaps inevitable. The unknown poet is inspired by the event of the day, his ballad becomes popular and is

sung far and wide until a more recent event occurs to form the subject of a new song which usurps the place of its predecessor in the hearts and mouths of the people. This new product, in its turn, gives way after a time to a still fresher rival, and thus each succeeding generation steps into the place of its foregoers. This process of destruction was in Greece, as elsewhere, checked, in some measure, by the existence of a class of professional bards whom the necessity of the case called into being. Their compositions, being mostly the improvised productions of a poetical but illiterate mind, were, until quite a recent date, handed down to posterity by word of mouth, each successive bard altering and improving upon the works of his predecessors according to the dictates of his own creative genius. This method of transmission, not unlike that of the earliest epic compositions, has had the same effect on these songs which a similar cause had on the Homeric poems, and sufficiently accounts for the extraordinary number of variants which the student meets with in the various texts.

Among the numerous traits of old Hellenic life which have survived in modern Greece, none is perhaps more interesting or more instructive than the existence of this body of itinerant minstrels, corresponding in many particulars to the ancient *ἀοιδοὶ* or *ῥαψωδοί*, as we find them described by the classical writers. The resemblance is so close and so striking that it attracted the attention of most intelligent travellers ever since travelling in Greece came into fashion. It does not consist in mere general outlines, such as are common to all countries at a certain stage of their social history, but can be traced in the

minutest details. There is every probability in favour of the theory that these modern minstrels are the spiritual descendants of the Homeric *αοιδοί*. In a nation keenly sensitive to the glory of its ancestors, proud, almost to a fault, of their heroic deeds, and possessing no other means of keeping the memory of the past alive, the preservers of oral tradition must have always been regarded with peculiar affection and esteem. Besides, to the Greek, poetry and music have ever been rather necessities than luxuries of life and, as the bards in question joined the profession of musicians to their function of chroniclers, they continued for a long time to supply an important want and to enjoy an immense popularity all over the Hellenic world. The spread of education and the introduction of printing have, however, removed one of the most essential reasons of their existence. Those who in a former generation used to listen to the bard with delight, now fly to the newspaper or the novel for instruction and recreation. The journalist has ousted the minstrel, so that nowadays there are very few representatives of this class left, and these will, no doubt, entirely disappear at no distant period.

Some time ago I was fortunate enough to come across one of these curious relics of a bygone age—probably among the last of his race. So, instead of generalizing on the features of the class, I shall endeavour to draw a faithful portrait of one of its representatives, trusting that this single specimen may be taken as a fair type of the whole species. Barba¹ Sterios

¹ Barba (Uncle) is an epithet of endearment and respect applied to old men, like our "Uncle."

(this was my minstrel's name) seemed to embody in himself all the characteristics of Homer's Demodocus : like his prototype, he was old and blind. But neither age nor infirmity prevented him from regularly taking up his favourite station outside the Gate of Kalamarià at Thessalonica. Every afternoon he might be seen sitting cross-legged by the roadside, under the shadow of the old Venetian walls, forming the centre of a ring of admiring listeners whom the shrill strains of his lyre drew from far and near. Alas ! poor Barba Sterios would have cut but an indifferent figure by the side of the stately Ion¹. His only platform was mother earth ; instead of a richly embroidered dress he was modestly clad in a homespun coarse shirt developing into a kind of kilt below his belt ; a blue tunic open in front surmounted this under-garment and allowed its broad flowing sleeves to bulge out in the evening breeze. Again, his head was not encircled with a golden wreath, but with a humble turban hanging loose over his right ear—not a gorgeous but, on the whole, a picturesque figure enough.

Less fortunate than his predecessor of the *Odyssey*, he was not the guest of kings, his only hearers being a crowd of the lowest class ; most of them as poor as the bard himself. They never failed, however, to reward his efforts with a few coppers or with a present in kind for which Barba Sterios' bag hung always open by his side. There he sat day after day singing *κλέα ἀνδρῶν* and accompanying his plaintive tune with a rough sort of stringed instrument which, both by its

¹ See Plato's dialogue of that name.

structure and name, recalled the attributes of the classic λύρα. Out of five sheep-guts—the normal number—it still possessed three. The bow consisted of a stick bent at one end, and a bunch of horsehair strung along it. With these unpromising implements Barba Sterios contrived, somehow or other, to produce a certain “concord of sweet sounds”—at least such his audience thought them, and this is, after all, the main point.

A few remarks concerning the nature of Barba Sterios' music would not, perhaps, be out of place, and might possibly throw some light on the vexed question whether the Homeric poems were ever *sung* in antiquity. The modern Greek bard does not exactly sing, in our sense of the word. He rather recites in a sing-song tone. He hardly ever raises his voice to a high pitch, even when dealing with the most thrilling or exciting adventure. The recitative, indeed, is of so melancholy and monotonous a character that, to those who do not understand the words, the mere sound would never convey the remotest hint as to the nature of the subject of the song. It has been urged that the form of Homeric verse is ill-suited for music¹. Now the fifteen-syllable *versus politicus*²

¹ See Prof. Jebb's "Homer," Ch. III.

² This verse consists of two distinct hemistichs of which the first contains eight and the second seven syllables. The former may end either in a dactyl or in an anapaest according as it happens to be accented on the sixth or eighth syllable. In the latter part of the verse the accent always lies on the sixth syllable, thus making it end with a trochee. It will be seen that the accent plays a much more important part in modern than it does in classical Greek versification. In fact, it

of the modern Greek ballad would not seem to one much better adapted to musical treatment than the heroic hexameter. But, if we take into consideration the Greek idea of music, which, for all we know to the contrary, has been the same from the earliest antiquity down to the present day, we see that it is not only possible, but extremely probable that the *Iliad* and the *Odyssey* were sung in a somewhat similar manner by the rhapsodes of Plato's or any other time.

The rôle played by the lyre in these recitations has also been a subject of contention among scholars. To the best of my knowledge, it has never been pointed out that instrumental music may have been an accompaniment in the relation of succession, so to speak, to the words, and not of co-existence with them. My bard would start by touching a prelude¹ on his lyre and then commence intoning a couple of verses, after which came the accompaniment of the instrument, and so he continued to the end, singing and playing

has entirely superseded quantity. There is a general rule according to which an odd syllable can never be accented, except the first, and the slightest deviation from this rule would destroy the harmony and balance of the whole verse.

The *versus politicus* may easily be split up into its constituent members, in fact, the two hemistichs are found as separate lines in dancing and other songs, just as they are used in most modern languages.

¹ Cp. the Homeric expression *φορμίζων ἀνεβάλλετο καλὸν αἶδειν* (*Od.* 1. 155, etc.) where the old scholiast explains the verb by *ἀνεκρούετο*. Also: *τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶδειν* (*Theocr.* 6. 20). In both passages the reference is apparently to a similar prelude made on a musical instrument.

alternately. So, without laying too much stress on the importance of the musical instrument, we may still maintain that the fact of the rhapsode carrying one was more than a mere conventional symbol¹.

Another interesting point of resemblance between the ancient and the modern bard is the effect produced by his music both on himself and on his audience. The eloquent description of the emotion of Ion's hearers in the Platonic dialogue referred to already would have applied with equal justice to the feelings which I myself have seen excited in Barba Sterios and his audience. At the pathetic parts of his lay the tears would stream down his wrinkled old face, and, although he could not see, he felt that he was not the only one affected by his Muse. The audience fully sympathized with the minstrel, and the eyes of old and young alike overflowed with emotion. This is the more remarkable as my hero was not an actor in any sense of the term. With the exception of his head, which he kept swinging to and fro in time with the metre, he indulged in no other movement or gesticulation whatsoever. The emotion was simply due to the words and the tone. There was nothing funny, nothing amusing in those performances. On the contrary, the more painful the topic, the richer was the harvest of coppers—and the bard evidently knew it.

Such was the minstrel and his music. Now a few words as to the subject-matter of his songs. His *répertoire* was inexhaustible, and nearly all his lays had for their theme the

¹ The opposite view is held by Prof. Jebb ("Homer," Ch. III.).

achievements or sufferings of some hero of Phthiotis, the bard's fatherland. This and the adjacent districts are renowned in modern Greek folk-lore as the homes of the *Armatoloi* and *Klephtai*—two classes of men who have filled the history and literature of their country with the fame of their exploits. The names of Androutsos and Botsaris are as familiar to the modern Hellene as those of Achilles and Odysseus were to his forefathers. Both those heroes, of whom I shall have occasion to speak in the sequel, belonged to the two classes mentioned above.

The *Armatoloi* ("men at arms") formed a kind of Greek militia employed by the Turkish government to maintain order in those districts of Greece which had refused to submit to the Ottoman rule. The Turks, being unable to subdue them, agreed to allow them a certain amount of independence under the control of the *Armatoloi*. The whole of northern Greece (Roumeli), from the banks of the Axios to the Isthmus of Corinth, was divided into a number of districts, each of them under the superintendence of a corps of *Armatoloi*, hence called *Armatolikí*. On the eve of the War of Independence there were seventeen such districts. Each body of *Armatoloi* was under the command of a chief (*καπετάνος*), whose office was named *πρωτάτον* and was hereditary. The men of whom a corps was composed were known as *Pallikars* (*Παλληκάρια*), and the chief's lieutenant or secretary received the title of *Protopallikaro* or *Grammaticos*, and had for his badge a silver ink-horn (*καλαμάρι*) hanging on his belt. In some cases the second in command was an "adopted son" (*ψυχονιός*). The

Armatoloi acted under the orders of the Governor (*Vali*) in whose province (*Vilayet*) they resided, or, in the absence of a Governor, under those of his deputy (*Moosselim*) and of the native notables of the district (*προεστοὶ* or *δημογέροντες* "aldermen").

The Klephts (*Κλέφται*) were bands of men who refused to recognize the Turkish authority on any conditions. Their name seems to have originally been given to them as a term of reproach, but it afterwards lost its bad signification and the Klephts came to be as proud of the appellation of "Brigands" as the Dutch Republicans were of that of "Beggars" (*Gueux*), and assumed it as the usual name of their profession. In any case, it seems to point to the origin of the class. It is conceivable that bands of lawless men, when joined by those who were forced to fly from oppression, gradually changed their character and directed their energies rather to the protection than to the pillage of their neighbours. With the Turks, of course, truce was out of the question, and a Klepht would never miss an opportunity of working retribution on the tyrannical *Agha* and despoiling him of the wealth which he had wrung out of his unfortunate subjects. Their acts of violence were not unfrequently, however, directed against the Greeks themselves, but there is every reason to suppose that in most of those cases the victims were individuals who carried their submission to the Turkish authorities to a criminal extent by imitating their masters' methods of money-making, or who had otherwise made themselves objectionable to their free fellow-countrymen.

The constitution of the Klephts was identical with that of the Armatoloi. But, instead of living in the plains, they had their holds (λιμέρια) among the mountains, whence they attacked from time to time the Turks in the lowlands or those of their compatriots who cringed to them. The rocky districts which they occupied were denominated "Villages of the Klephts" (Κλεφτοχώρια). There was no outward difference between the Klephts and the Armatoloi, with the exception that the former carried a rope twisted round their waists and intended for their prisoners, and the two classes were otherwise apt to mix and exchange characters.

The Armatoloi originated, as was stated above, in the desire of the Turkish government to effect a compromise by appointing a *gendarmérie* acceptable to the population. But whenever the Sultan felt strong enough, he did not hesitate to deprive them of their privileges and try to establish a Turkish or Albanian militia in their stead. On such occasions the Armatoloi would quit the plains and join the Klephts in the highlands, until they forced the local Governor to withdraw his foreign forces.

On the other hand, bands of Klephts would sometimes consent to leave their dens and accept the office of Armatoloi in the villages. These were distinguished by the epithet of "tame" Klephts (ἡμεροί), and the act of rehabilitation was known as "doing homage" (προσκύνησις). Those who remained in the condition of outlaws were then denominated "savage" Klephts (ἀγριοί). It is therefore obvious that we cannot draw the line between the Armatoloi and Klephts

distinctly. The Armatolos of to-day might be the Klepht of to-morrow, and *vice versâ*.

The Klephts did not always live in their mountain holds. As soon as the snows and the wild beasts made the mountains untenable, they used to descend to the plains and spend the winter by their own firesides as peacefully as if they had never seen a battle. The Turks were generally afraid to make indiscreet inquiries, and the villagers were too patriotic to betray their champions. Some of them, to make assurance doubly sure, used to cross the sea and join their friends in the Ionian islands¹, then under British protection, and the sight of a renowned Klepht strutting along the streets of Corfu or sipping his coffee in a *café* on the quay, "the observed of all observers," was not uncommon. These facts show that, although the Klephts spent a considerable part of their existence dealing and receiving hard blows, they were not by any means a savage or unsociable race of men. The time which they could spare from fighting or from their martial exercises and sports they employed in singing "the glories of the heroes" of old, or in dancing, thus affording a vivid parallel to the Homeric warrior whom the ambassadors of the "King of men" found

φρένα τερόμενον φόρμιγγι λιγείη².

¹ When the English took possession of Zante, in 1810, they enlisted the services of one of these renowned chiefs, Theodore Kolokotronis, at a high pay. He entered the English service first as a captain and was subsequently promoted to the rank of major. (See Finlay's *History of Greece*, vol. vi. p. 157.)

² *Il.* 9. 186.

All accounts agree in describing the Klepht not only as a man of extraordinary valour, skill, swiftness of foot and almost supernatural powers of endurance, but also as a person susceptible to the tenderest emotions: pious, loyal to his chief and comrades, merciful towards the weak and poor, and scrupulously respectful, if not punctiliously polite, towards the fair sex. With regard to this last quality there are instances on record of a band sentencing their own chief to death for having offered an insult to a female prisoner. This trait of chivalry recalls to mind a custom of theirs not unknown to the knights of Western Europe. I am referring to the curious ceremony of "fraternization." The Klephts often entered into contracts of brotherly love with one another, which they sealed with a few drops of blood extracted from the right arms of the future "brethren," and mixed on the blade of a sabre blessed by the priest. The two men were henceforth known as "Brothers by the Cross" (Σταυραδελφοί), and were bound to defend and assist each other, even with their lives if necessary. This bond was generally considered as stronger than the natural ties of blood.

From this account it will be seen that the Klephts retained nothing but the name of "brigands," and were in fact one of those classes of men to whom Greece owes, to a great extent, the preservation of her nationality and religion and the enjoyment of a certain degree of internal liberty during the unhappy centuries which elapsed from the downfall of the Byzantine empire to the establishment of the Hellenic kingdom.

I. HISTORIC BALLADS.

(Κλέφτικα Τραγούδια.)

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I. KITSOS' MOTHER.

The subject of this first poem is the capture of Kitsos, a famous Klepht who flourished in the early part of the eighteenth century. The scene of his exploits lay in Thessaly, probably in the immediate neighbourhood of Mount Oeta, vaguely mentioned in the piece as *Klephtochoria* (Klephts' villages). The commonly held view with regard to the Klephts' life is that each band lived separately under its chief (*καπετάνος*), in complete isolation from the rest. But the interesting allusions to a Council or Congress (*σύνοδος*) and twelve Presidencies (*δώδεκα Πρωτάτα*) in the song (l. 5) seem to point to some sort of Union, permanent or periodical. In either case it is a curious parallel to the Amphictyonic assemblies which existed in ancient Greece.

The place of the poem's composition is supposed to be Agrapha, and its date 1750—1760. Passow gives another version (No. 26) differing from the present one in several important points, especially in the omission of the two remarkable lines at the end, which contain a sentiment worthy of a Spartan mother in Sparta's best days. Its form, like that of most productions of this class, is semi-dramatic, the various characters speaking in their own persons and entirely concealing the author's individuality.

Η ΜΑΝΑ ΤΟΥ ΚΙΤΣΟΥ.

ΤΟΥ Κίτσου μάνα 'κάθουνταν ἀντίκρυ 'ς τὸ ποτάμι,
 Καὶ τὸ ποτάμι 'μάλωνε καὶ τὸ 'πετροβολοῦσε·
 "Ποτάμι, γιὰ 'λιγότεψε, γιὰ κάμε 'λίγο 'πίσω.
 Θέλω νὰ περάσ' ἀντίπερα, πέρ' 'ς τὰ Κλεφτοχώρια,
 'Πῶχουν οἱ κλέφται(ς) σύνοδο', τὰ δώδεκα Πρωτάτα." 5
 'Σ τὸν δρόμον ὅπου 'πήγαινε, 'ς τὸν δρόμο' ποῦ 'πηγαίνει
 "Τρίσκει τὸν Κίτσον ὀμπροσθὰ 'ς τὰ σίδερα δεμένον·
 Χίλιοι τὸν 'πήγαιναν ὀμπροσθὰ καὶ πεντακόσιοι 'πίσω,
 Κ' ἡ μάνα του τὸν ἔλεγε, κ' ἡ μάνα του τὸν λέγει·
 "Κίτσο, ποῦ τᾶχεις τ' ἄρματα, ποῦ τᾶχεις τὰ τσα-
 πράζια;" 10
 "Μάνα ζουρλή, μάνα λουλή, μάνα 'ξεμναλισμένη!
 Μάνα, 'δὲν κλαῖ'ς τὰ νεάτα μου, 'δὲν κλαῖ'ς τὴν λεβεντία'
 μου,
 Μόν' κλαῖ'ς τᾶρρημα τ' ἄρματα τᾶρρημα τὰ τσαπράζια;"
 "Κάλλια, Κίτσο, νὰ 'χάνουσαν, νὰ 'χανες τὸ κεφάλι,
 Παρὰ νὰ χάσης τ' ἄρματα τὰ πατρικοδομένα." 15

KITSOS' MOTHER.

KITSOS' mother sat facing the river. She scolded the stream and pelted it with stones :—

“O river,” said she, “either make thy stream less or turn back for awhile. I wish to cross over—to go to the villages of the Klephts, where the Klephts hold a meeting, where their twelve chief-quarters lie.”

On the way, while she was walking, while she is going her way, she finds Kitsos before her, bound with iron fetters. A thousand men led him in front and five hundred followed behind. His mother said to him, his mother says to him :—

“Kitsos, where are thine arms? Where are thy knee-plates?”

“My insane mother, mother mad, mother with no brains! Wilt thou not weep for my youth, my youthful valour, but dost thou weep for the wretched arms, the wretched knee-plates?”

“’Twere better, my Kitsos, to have perished thyself, to have lost thy head, than to lose the arms left to thee by thy fathers!”

II. ANDRITSOS' MOTHER.

The name of Kapetan Andritsos or Androutsos (father of Odysseus Androutsos, the famous hero of the Greek War of Independence) is perhaps the most celebrated in modern Greek popular poetry. He was born at Livadia, of an old family of Armatoloi, and early assumed the title of chief. His independence of character, however, soon drew upon him the suspicions of the Turkish authorities, and he was compelled to fly to the mountains and lead the life of a Klepht.

At the outbreak of the unfortunate insurrection of 1770, Andritsos eagerly joined the insurgents. The lamentable consequences of that attempt which followed the departure of the Russians (whose presence and promises were to a great extent responsible for the rising) are recorded in History. The Peloponnesus was inundated by thousands of Turco-Albanians, who carried fire and sword from one end of the country to the other, sparing neither sex nor age, respecting neither the privacy of the hearth nor the holiness of the sanctuary. Andritsos found himself confronted by these savage hordes. He fought bravely, and, in spite of incredible odds, succeeded

in repulsing the Turks. But the enemy, though beaten, continued to harass his retreat, and at last forced him to take refuge in the Mega Monasteri, on the southern coast of the Corinthian Gulf. There Andritsos was surrounded by a force with which his small band of worn-out pallikars seemed ill prepared to cope. It is this desperate situation and the prowess with which Andritsos extricated himself from it that form the subject of the present ballad. (Cf. Passow, Nos. 34, 35.)

H MANA TOT ANDRITSOY.

TINOS μανοῦλα θλίβεται; Τίνος μανοῦλα κλαίει;
 Τ' Ἀνδρίτσου μάνα θλίβεται, τ' Ἀνδρίτσου μάνα κλαίει,
 Ὅπως υἱοὺς ἀρματωλοὺς καὶ καπεταναρέους.

Μὲ τὰ βουνὰ ἐμάλωνε, μὲ τὰ βουνὰ μαλώνει·

“Βουνά, νὰ μὴ(ν) ἀνθήσητε! Δένδρα, νὰ ξηρανθῇτε! 5

Καὶ σεῖς, κορή(τ)σια τοῦ Δαδίου, νὰ μαυροφορεθῇτε.

Ἵπέτε καὶ τῆς Ἀνδρίτσαινας τῆς νεοπανδρέμενης

Νὰ μὴ(ν) ἀλλάξῃ τὴν Λαμπρὴν καὶ βάλῃ τὰ λαμπρά της·

Ἰατ' ὁ Ἀνδρίτσος κλείσθηκε 'ς τὸ Μέγα Μοναστήρι.

Φέρουν τόπι' ἀπ' τὴν Ἑγριποῦ, κανόνια τῆς θαλάσσης, 10

Καὶ αὐτὸς ἔτρωγε κ' ἔπινε μέσ' 'ς τὸ Μοναστήρι,

Κ' ἔστριφε τὸ μoustάκι του, κλώθει καὶ τὰ μαλλία του·

‘Μαῦρο' μoustάκι μ' κ' ἔ'μορφο', καὶ 'φρύδια μου γραμ-
 μένα,

Καὶ ποδαράκια μ' ὀγλήγορα ποτὲ μὴ ὕτροπιασθῇτε·

Τὰ παλληκάρια ὀφώναζε, τὰ παλληκάρια κράζει· 15

‘Ποῦ ὄσθε παλληκάρια μου, ἄξια κι' ἀνδρειωμένα;

Γιὰ ζῶσ' τε ὅλοι τὰ σπαθία καὶ ἄρ' τε τὰ τουφέκια,

Γιουρούσι 'ιὰ νὰ κάμωμ' πὸ μέσα νὰ διαβοῦμ',

Νὰ ὀδοῦν τ' Ἀνδρούτσου τὸ σπαθὶ καὶ νὰ τ' ὁμολογήσουν,

Νὰ κλάψουν κ' ἢ χανούμισσαι(ς) 'ς τὰ μαῦρα φορε-
 μέναι(ς).” 20

ANDRITSOS' MOTHER.

WHOSE dear mother is mourning? Whose poor mother is weeping?

'Tis the mother of Andritsos that is mourning, 'tis the mother of Andritsos that is weeping—she who has warriors and chiefs for her sons.

She quarrelled with the mountains, with the mountains she quarrels:—

“Mountains, may ye never bring forth flowers. Trees, may ye fade and die. And you, maids of Dadi, dress yourselves in black; go and bid his new-wed wife also not to change on Easter-Day, nor put on her holiday attire. For Andritsos is shut up in the Great Monastery. They bring guns from Euripos, cannon from the sea, while *he* ate and drank inside the Monastery, and twirled his whiskers and dressed his hair saying:—‘My dear black moustache and pretty, my well-curved eyebrows, my swift little feet, may you never be disgraced!’

“He called to his pallikars, his pallikars he summons: ‘Where are you, my lads, my worthy brave lads? Come, gird on your sabres, all of you, and take your muskets. Let us sally forth; let us cut our way through, that they may see Andritsos’ sabre and acknowledge its strength, and that the Turkish dames may weep arrayed in black weeds.’”

III. THE MOTHER OF THE LAZAIOL.

This ballad, like the two preceding ones, deals with the lamentations of a mother. Her sons had left their mountain dens for the sea, driven to it by the persecutions of Ali Pasha, the notorious satrap of Jannina, immortalized by Byron in a well-known passage in *Childe Harold*. I take the liberty to quote it at length, as it forms the best justification for the old lady's rather vigorous imprecations on the cruel and treacherous tyrant. It runs as follows :—

And onwards did his further journey take
To greet Albania's chief, whose dread command
Is lawless law ; for with a bloody hand
He sways a nation, turbulent and bold :
Yet here and there some daring mountain-band
Disdain his power, and from their rocky hold
Hurl their defiance far, nor yield, unless to gold.
(Canto II. 47.)

The Lazaioi with their followers were one of these “daring mountain-bands,” and in this poem they are severely blamed by their mother for having quitted their “rocky hold.”

It is interesting to note here how accurately Lord Byron prophesied Ali's fate in these lines :—

Blood follows blood, and, through their mortal span,
In bloodier acts conclude those who with blood began.
(ib. Canto II. 63.)

The date of the piece may be approximately fixed as 1810—1815 :—Ali Pasha was assassinated in 1822. Its place of composition is the neighbourhood of Mount Olympus. Compare a similar poem in Passow (No. 123).

Η ΜΑΝΑ ΤΩΝ ΛΑΖΑΙΩΝ.

'ΣΕ κορ'φοβοῦνι 'κάθουμουν, μαῦρος, ἀγρυπνισμένος,
 Μὲ τὸ τουφέκι 'ς τὸ πλευρὸ' καὶ τὸ σπαθὶ 'ζωσμένος.
 Κ' ἐκεῖ πρὸς τὰ χαράγματα, κ' ἐκεῖ πρὸς τὴν αὐγοῦλα'
 Βλέπω τὸν ἥλιο' 'πῶβ(γ)αινε καὶ 'χρῦσωνε ταῖς ράχαις.
 Κ' ἐκεῖ 'ποῦ διαλογίζουμουν 'ς(ἐ) ποιοῦ' λιμέρ' νὰ 'πάγω, 5
 'Ακούω μία' ψιλὴ' φωνή', γυναικεία μυρολόγια.
 'Ἦταν ἡ Καπετανίσσα, ἡ μάνα τῶν Λαζαίων.
 'Σ ἓνα λοφίδι 'κάθουνταν, 'ξέπλεγα τὰ μαλλία της,
 'Μυρολογοῦσε κ' ἔλεγε, μυρολογάει καὶ λέγει.
 "Γιὰ παῦσ'τε 'λίγο' τὴ' φωνή', ἀηδόνια τοῦ 'Ελύμπου, 10
 Καὶ σεῖς πλατάνια φουντωτά, 'φέτος νὰ μαρανθῇτε.
 Τί ζουρλαμάδα, βρὲ παιδιά, σὰς ἦλθε 'ς τὸ κεφάλι,
 Κί' ἀφήσατε τὸν 'Ελυμπο', τὸ πατρικὸ' σας κόλι,
 'Ιὰ νὰ πλανᾶστε 'ς τὸ 'γιαλὸ', μέσ' 'ς τὰ παλαιοκαΐκια;
 Καμάρι τῶν ἀρματωλῶν ὁ 'Ελυμπός μας εἶναι. 15
 'Εκεῖ λεοντάρια κάθονται, ἐκεῖ θηρία φωλεύουν.
 'Ανάθημά σ', 'Αλῇ Πασσᾶ, σκυλὶ φαρμακωμένο!
 'Μέρα' καὶ νύχτα κυνηγᾷς τοὺς μαύρους τοὺς Λαζαίους.
 Νὰ σκάσης, βρὲ παληότουρκε καὶ σὺ παληαρβανίτη.
 'Σ τοὺς Τούρκους οἱ ἀρματωλοὶ ποτὲ 'δὲν προσκυνοῦσι. 20
 Κατάρια νὰ 'χετε, παιδιά, τὰ σώματα μὴ λυώσουν,
 "Ὅσο' νὰ ζῆτε, τὴν Τουρκίαν νὰ μὴ τὴν προσκυνᾶτε."

THE MOTHER OF THE LAZAIOT.

I WAS sitting on a mountain-crest, weary and worn with sleeplessness, with my musket by my side, and girt with my sabre. And there, towards daybreak, towards early morn, I see the sun come out and paint the mountain ridges golden.

While I was reflecting to which stronghold should I betake myself, I hear a shrill voice—a feminine lamentation: it was the Chieftain's wife, the mother of the Lazaiot. She was resting on a hill, with her hair dishevelled.

She cried and said, she cries and says :—

“Hold! stop your songs for awhile, ye nightingales of Olympus, and ye blooming plane-trees, may ye fade this year!

“What madness seized you, my boys, to forsake Olympus, your paternal hold, in order to wander along the sea-coast in wretched ships? Our Olympus is the pride of the Armatoloi: There lions live, there wild beasts have their lairs.

“Curses on thee, Ali Pasha, venomous cur! Day and night thou huntest the hapless Lazaiot. Perdition on thee, wretched Turk, and on thee, wretched Albanian. To the Turks the Armatoloi never bend knee.

“Cursed be ye, my boys, may your bodies never decompose in the grave, if, while you live, you bow to Turkish power.”

IV. NIKO TZARAS.

Niko Tzaras, the hero of the following ballad, was a renowned chief who lived into the beginning of the present century. He was a native of Elassona (the ancient Ὀλοοσσών) in Thessaly, and came from an old stock of Klephts. He had received a much more careful education than fell to the lot of most men of his calling, under the tuition of a monk of a neighbouring convent, when a family catastrophe forced him to exchange the studious seclusion of the monastery for the stormy life of the mountains, and determined the course of his future career.

His father, Tzaras, had made himself objectionable to the Turkish authorities. The Vali of the province, in pursuance of the familiar policy which has become proverbial, attempted to get rid of him by assassination. By means of an ingenious stratagem Tzaras managed to escape and, followed by his three sons and a few attendants, he gained the highlands.

Niko was the eldest of these sons, and so it was that he was compelled to give up the study of Homer and, instead of reading of "the glories of heroes," he henceforth tried to imitate them. He threw himself heart and soul into this new life and, on his father's death, he succeeded him as chief of the band. He soon distinguished himself above all the Klephts of Mount Olympus. His whole life is an uninterrupted series of more or less bold enterprises against the Turks, his hereditary foes.

The present poem deals with an expedition into Macedonia which our hero undertook in 1805. It appears that his intention was to join Prince Hypsilantis, then governor of

Moldavia, a province which forms part of the modern kingdom of Roumania. But on crossing the Thessalian mountains he found the Turks prepared to receive him. Nevertheless, he succeeded in eluding them up to the banks of the Kara-soo (lit. 'Black-water,' the Turkish name for the ancient *Στρυμών*). It was on attempting to cross this river by the bridge of Pravi,—a town on the opposite bank,—that he fell in with a Turkish force, ten times as large as his own band, which consisted of three hundred pallikars.

He took up his station on a hill, where he was immediately surrounded by the superior numbers of the enemy. On that spot, destitute of all means of subsistence, he and his three hundred brave lads held out for three days and nights, resisting the attacks of the Turks. On the close of the third day they found themselves exhausted with hunger and thirst, and short of ammunition. Their state seemed hopeless: surrendering was, of course, out of the question. The only alternative was to cut their way through the ranks of the enemy or perish in the attempt, and Niko Tzaras decided to take this desperate course. The ballad ends with his exhortation to his fellow-warriors and with a short description of their brilliant success.

Want of space does not allow me to follow the hero on his subsequent wanderings. The curious reader can find a full and graphic account of the story in Fauriel (Vol. i. p. 180 foll.), to whom I am indebted for a considerable part of my information on the subject. It may also be interesting to compare my text with Nos. 77–82 in Passow, which deal with this and other incidents of Niko Tzaras' eventful career.

Ο ΝΙΚΟ ΤΖΑΡΑΣ.

“ΕΝΑ πουλάκι ἔξέβ(γ)αινε ἔνδρα ἔνδρῃ Βέρροια,
 ῥάχῃ ἔ(ε) ῥάχῃ περὶ πατεῖ, λιμέρι ἔ(ε) λιμέρι,
 Κ’ οἱ κλέφται(ς) τὸ ἐρώτα(γ)αν, κ’ οἱ κλέφται(ς) τὸ
 ῥωτοῦσαν·

“Πουλάκι, ποῦθεν ἔρχεσαι καὶ ποῦσε καταβαίνεις;”
 “Ἀπὸ τῇ Βέρροια ἔρχομαι, ἔ τ’ Ἀγραφα καταβαίνω· 5
 Πάω νὰ ὑρῶ τὸ Νικολό, νὰ (σ)μίξω τὸ Σταμάτη,
 Νὰ πῶ τὰ χαιρετήματα ἀπὸ τὸν Νίκο Τζάρα’.
 Τρεῖς μέρα(ι)ς κάμνει πόλεμο, τρεῖς μέρα(ι)ς καὶ τρεῖς
 νύχτα(ι)ς.

Πέρα ἔ τὸ Ξηρολείβαδο ἔ τοὺς πάγους καὶ ἔ τὰ χιόνια.
 “Ἀκοῦσ’ τε, παλληκάρια μου, φωνάζ’ ὁ Νίκο Τζάρας, 10
 Βάλ’ τε τσελίκι ἔ τὴν καρδιά καὶ σίδερα ἔ τὰ πόδια,
 Καὶ πάρ’ τε τὰ τουφέκια σας, β(γ)άλ’ τε καὶ τὰ σπαθία σας,
 Γιουροῦσι ἰὰ νὰ κάμωμέ, νὰ φθάσωμέ ἔ τὸ Πράβι,
 Τὴν ἄλυσον νὰ κόψωμέ, καὶ πέρα νὰ ῥιχθοῦμέ,
 Ζερβιά μερία τὸν ποταμὸν νὰ πάρωμέ, παιδιά μου, 15
 Νὰ ὑροῦμέ τὰ Λαζόπουλα, τὸν Καπετὰν Λαμπράκη’
 Εὐθὺς γιουροῦσι ἔκαμαν κ’ ἔφθασαν ἔ τὸ γεφύρι,
 Καὶ μὲ τὸ δαμασκὶ σπαθὶ ὁ Νίκο Τζάρας κόφτει
 Τὴν ἄλυσον τοῦ γεφυρίου, καὶ διάβηκαν ἀντίκρυ.”

NIKO TZARAS.

A LITTLE bird was coming out of Berroia. It hopped from hill to hill, from hold to hold, and the Klephts questioned it and the Klephts asked:—

“Little bird, whence comest and whither descendest thou?”

“From Berroia I come, to Agrapha I descend. I am going to find Nikolo, to meet Stamati, in order to salute them from Niko Tzaras’ part. He has been fighting for three days—three days and three nights, yonder at Xerolivado, amidst the frost and snow.

“‘Hark ye, my lads,’ cried Niko Tzaras. ‘Put steel on your hearts and iron on your feet; take your muskets and draw your swords, that we may sally forth and reach Pravi; that we may break the chain and throw ourselves beyond. Let us take the left bank of the river, my lads, in order to meet the sons of Lazo, and Kapetan Lampraki.’

“They forthwith rushed on and reached the bridge, and Niko Tzaras cut the chain of the bridge with his damask steel, and so they gained the other side.”

V. KAPETAN FLOROS.

The theme of the following ballad is an episode in a Klepht's domestic life. Kapetan Floros, the hero, ventures to his village home at dead of night, wounded. He finds his wife fast asleep and very tenderly awakes her, and asks her to bind up his wounds. While engaged in this task, she, like a true wife, cannot help availing herself of an opportunity to score off her lord. She reminds him of her advice to remain in his secure retreat in the highlands—the only dwelling fit for a free Klepht—and points to the consequences of his disregard of her warning.

It is a pretty little poem and interesting, as it enables us to catch a glimpse of the Klepht's private life. It presents in very strong light the sentiments of pride and resignation with which a wife regarded her husband's dangerous but noble

career. The Klepht's fame is dearer to her even than his presence.

No. 66 in Passow may be compared with this piece in point of style, although it deals with an entirely different adventure.

Ο ΚΑΠΕΤΑΝ ΦΛΩΡΟΣ.

ΚΟΙΜΑΤ' ἡ Καπετάνισσα μέσ' 'ς τὸν βαθὺν τὸν ὕπνο'.
 Για φέρ' τε μοσχοκάρυδα νὰ τὴν πετροβολήσω,
 Κ' ἴσως τὴν 'πάρῃ μυρωδία καὶ θέλει νὰ 'ξυπνήσῃ.
 "Ξύπνα, μωρ' Καπετάνισσα, 'ξύπνα καὶ μὴ(ν) κοιμᾶσαι.
 'Ξύπνα ν' ἀνάψῃς τὸ κερὶ ν' ἀνάψῃς τὸ λυχνάρι· 5
 Νὰ 'δοῦμέ' ταῖς λαβωματίαις ποῦ μ' ἔχουν λαβωμένο'."
 "Δὲν σ' εἶπα, Φλῶρό μ', μία' φορά', 'δὲν σ' εἶπα τρεῖς
 καὶ πέντε,
 'Καλὰ 'σαι, Φλῶρο, 'ς τὰ βουνά, καλὰ 'σαι 'ς τὸ λιμέρι',
 Καὶ σὺ 'δὲν ἀφηκράσθηκες τῆς γυναικὸς τὰ λόγια.
 Τί 'χάλεues, τί 'γύρευες μέσ' 'ς τοῦ Δαδίου τὸν κάμπο'; 10
 'Σ τὸν κάμπο' σκλάβοι κάθονται 'ποῦ προσκυνοῦν τοὺς
 Τούρκους,
 Καὶ 'ς τὰ βουνὰ ἀρματωλοί, ἀρματωλοὶ καὶ κλέφται(ς).
 'Γιὰ φέρ' τε μου λινόπανο', νὰ δέσω ταῖς πληγαῖς του.'
 Κι' αὖν δώσω ὁ θεὸς κ' ἡ Παναγία νὰ ἰάνουν ἢ πληγαί(ς) σου
 Μὴ(ν) ἀστοχᾶς τὴν ὀρμηεῖα', τῆς γυναικὸς τὰ λόγια." 15

KAPETAN FLOROS.

THE Chieftainess is sunk in deep sleep. Come, bring me some nutmegs that I may throw at her: perchance she will heed them and wake up.

“Wake up, O Chieftainess, wake up and do not sleep. Wake up and light a candle, light a lamp, that we may see the wounds which they have wounded me.”

“Did I not tell thee, my Floros, once; did I not tell thee three and five times: ‘Thou art well, my Floros, on the mountains, thou art well in thy hold’? But thou didst not listen to the words of a woman.

“What didst thou seek; what didst thou look for in the plain of Dadi? In the plains dwell slaves who bow to the Turks, and on the mountains Armatoloi; Armatoloi and Klephts. ‘Come, fetch me some linen, that I may bind up his wounds.’ And, if God will and the Virgin Mary grant that thy wounds heal, forget not thy wife’s advice; forget not her words.”

VI. KAPETAN IOTIS.

This ballad seems to be made up of two distinct pieces which are given separately by Fauriel (xxiii. and xxiv.); one under the name of Iotis, and the other under that of Sterios (see also Passow, Nos. 117—119). Unless, indeed, those two are fragments of the present copy. The latter, however, differs considerably from the above and contains numerous features of its own.

Its date may be fixed, from internal evidence, as about 1790. It was a few years before that period that “the passes fell into the hands of the Albanians.” In other words, Ali Pasha, the already famous satrap of Albania, had purchased from the government the title of *Dervendgi-Bashi*, or Provost of high-ways, in Thessaly, which up to that time had been under the control of the *Armatoloi*. The latter were consequently forced to take to the mountains and join the *Klephts*. Iotis (short for Panaghiotis) was one of them.

The poem may be considered as one of the best of its kind. Its style is vigorous, straightforward and picturesque, while a touching note of melancholy, which mingles with its general high-minded tone, adds new beauty to the pride of the sentiments which it expresses. There can be little doubt that its unknown author was a highlander.

Ο ΚΑΠΕΤΑΝ ΙΩΤΗΣ.

“ΤΙ συλλογιᾶσαι, Ἰώτῃ μου; τί βάζεις μὲ τὸ νοῦ σου;
 Τόπος ἔδεν εἶναι ἰὰ κλεφτία, κι’ οὐδὲ ἰ’ ἀρματωλίκι.
 Τὶ τὰ ντερβένια τούρκεψαν, τὰ πῆραν Ἀρβανίται(ς).”
 “Κι’ ἂν τὰ ντερβένια τούρκεψαν, κι’ ἀρματωλοὶ ἔδεν εἶναι,
 Ὁ Ἰώτης εἶναι ζωντανός, τοὺς Τούρκους ἔδεν φοβᾶται· 5
 Ὅσο’ χιονίζουν τὰ βουνὰ κ’ οἱ κάμποι πρασινίζουν,
 Τοὺς Τούρκους ἔδεν τοὺς σκιάζομαι, ἔς τὸ νοῦ μου ἔδεν
 τοὺς βάνω.
 Ἰπᾶμε νὰ λιμεριάσωμε’, ὅπου φωλεάζουν λύκοι,
 Ἐς ταῖς χώραις σκλάβοι κάθονται, ἔς τοὺς Τούρκους
 ἐργατεύουν,
 Κ’ εἰς τὰ βουνὰ κλεφτόπουλα μὲ τὸ σπαθὶ ἔς τὸ χέρι.” 10

KAPETAN IOTIS.

“**W**HAT art thou meditating, my Iotis? What art thou revolving in thy mind? There is no longer room for a Klepht’s or for an Armatolos’ career. For the passes have surrendered to the Turk; the Albanians have seized them.”

“Even though the passes have surrendered, and there are no more Armatoloi, Iotis is still living, and is not afraid of the Turks. So long as there falls snow on the mountains, and on the plains grows grass, I fear not the Turks, I heed them not. Come, let us go and take up our abodes where the wolves have their lairs. In the plains live slaves who serve the Turks; on the mountains dwell the sons of Klephts with sword in hand.”

VII. KAPETAN TSOLKAS.

This poem is distinguished by a remarkable feature: it contains the date of the events which form its theme (l. 28). In 1760 Kapetan Tsolkas fought an important battle with the Turks in Epirus, and unfortunately this is the only thing that we know concerning his life (cf. Passow, Nos. 182, 183).

From the poem we gather that he possessed in an eminent degree all the qualities of a typical Klepht: he was brave, enduring, and fleet-footed. His hatred of the Turks was only equalled by his contempt for them. This is vividly expressed in the ballad by the way in which he receives the report of their overwhelming force. His self-confidence is communicated to his followers, and their noble trust in their chief is rewarded and justified by a brilliant victory over the enemy.

The poem is a splendid specimen of the terse and fresh style which forms the most striking characteristic of modern

Greek heroic poetry. The dramatic element is not wanting, but it does not obscure the epic tone of the piece. Its frequent repetitions, which serve as ballast to the impetuous movement of the verse, remind us strongly of Homer.

Ο ΚΑΠΕΤΑΝ ΤΣΟΛΚΑΣ.

ΤΡΑΒΑ, ἀέρα, δροσερά· τράβα χαμηλωμένα,
 Ἴα νὰ δροσίσης τὰ παιδία, τὸν Τσόλκα' Καπετάνο',
 Ἵοῦ πολεμάει κατακαμπῆς καὶ καίεται ἔς τὸν ἥλιο'
 Δίχως ψωμί, δίχως νερό', δίχως κᾶνα μεντάτι.
 Πουλάκι ἔα'ησε κ' ἔκατσε ἔς τοῦ Τσόλκα τὸ λιμέρι 5
 Κι' οὐδὲ ἑλαλοῦσε ἑσάν πουλί, ἑσάν ὅλα τὰ πουλάκια,
 Μόνον ἑλαλοῦσε κ' ἔλεγε μ' ἀνθρώπινῃ φωνίτσα·
 “Σήκου, Τσόλκα, νὰ φύγωμέ', σήκου, Τσόλκα, νὰ ἔα'μέ',
 Πολλὴ Τουρκία μᾶς ἑπλάκωσε, καὶ θέλ' νὰ μᾶς σκοτώσῃ.”
 Κι' ὁ Τσόλκας ἑχαμογέλασε, τὸ πόδι του στραβώνει, 10
 Καὶ στρίβει τὸ μoustάκι του, κλώθει καὶ τὰ μαλλία του.
 “Τί λέ'ς, τί λέ'ς, πουλάκι μου, μωρὲ χαμενοπούλι!
 Ὅσον εἶν' ὁ Τσόλκας ζωντανὸς τοὺς Τούρκους ἑδὲν φοβᾶται,
 Κι' ἀμέτρητοι, πουλάκι μου, ἄς ἑπᾶν νᾶλθοῦν καὶ ἄλλοι.”
 Τὰ παλληκάρια ἑφώνηξε, ἑς τὰ παλληκάρια λέγει· 15
 “Ἵοῦ ἑσθε, παλληκάρια μου ἄξια κι' ἀνδρειωμένα;
 Ἀγάλι ἀγάλια ῥίχνετε, παιδία μου, τὰ τουφέκια,
 Τὶ ζαερεὺς μᾶς ἑρχεται ἀπ' τὰ βουνὰ τῆς Γούρας,
 Μᾶς στέλλουν οἱ πρωτόγεροι, ὁ Δηῆμος καὶ ὁ Κώ'στας.”

KAPETAN TSOLKAS.

BLLOW, breeze, coolly; blow gentle and low, to cool the lads, and chieftain Tsoikas who is fighting in the plains below and is scorched by the sun, without bread, without water, without any succour.

A little bird went and sat on Tsoikas' hold. It did not sing like a bird—as all little birds sing; but spoke and said in human voice:—

“Rise, Tsoikas, and let us flee. Rise, Tsoikas, and let us go. For many are the Turks who overwhelm us and wish to kill us.”

Tsoikas smiled. He crosses his legs and twirls his moustache, dressing his hair at the same time:—

“What sayest thou; what sayest thou, my little bird; O silly bird! So long as Tsoikas lives, he is not afraid of the Turks: even if they are numberless, my little bird, let as many more come.”

He called to his pallikars, to the pallikars he speaks:—
“Where are you, my worthy brave lads? Slowly fire, slowly, my boys, your muskets; for provisions are coming to us from the mountains of Ghoura: they are sent by the notables Demos and Kostas.”

Κι' αὐτοὶ τὸν ἀποκρίνονται κι' ἀντιλογία' τοῦ δίνουν· 20

“Τί πόλεμο' νὰ κάμωμέ', βρὲ Τσόλκα Καπετάνε,

’Σ τ’ Ἀλωναρίου τὰ κά’ματα, ’ς τ’ Αὐγούστου τὰ ’λιοπύρια;

’Π’ ἀναψαν τὰ τουφέκια μας, ’δὲν τρώγουν τὸ μπαροῦτι;”

Κι' ὁ Τσόλκας ἐξεσπάθωσε, κράζει τὰ παλληκάρια·

“Τραβᾶτε ὅλοι τὰ σπαθία, καὶ πέρα' νὰ διαβοῦμέ', 25

Νὰ μάθουν πόλεις καὶ χωρία τὸν Τσόλκα' Καπετάνον,

Τὸ πῶς αὐτὸς ’πολέμησε μὲ τρεῖς χιλιάδα(ι)ς Τούρκους

’Σ τὰ χίλια χρόνια τοῦ Χριστοῦ καὶ ’ς τὰ ’πτακόσια

’ξῆντα.

’Σ τ’ Ἀλωναρίου τὰ κά’ματα, ’ς τ’ Αὐγούστου τὰ ’λιοπύρια.”

Τρεῖς ’μέρα(ι)ς κάμνει πόλεμο', τρεῖς ’μέρα(ι)ς καὶ τρεῖς

νύχτα(ι)ς,

30

Δίχως ψωμί, δίχως νερό', δίχως κᾶνα μεντάτι,

Μέσ' ἀπ' τοὺς Τούρκους διάβηκε μ' ὅλα τὰ παλληκάρια,

’Σὰν τὸ ’ξεφτέρι ’πέταξε ’ψηλὰ ’ς τὰ κορ'φοβούνια.

They answer and return to him reply:—

“How can we continue the war, O Kapetan Tsołkas, in the burning heat of July, under the scorching sun of August? While our muskets are on fire and cannot take in the powder?”

Then Tsołkas drew his sword and called to his pallikars:—

“Draw, all of you, your sabres, and let us pass across, that both towns and villages may hear of Kapetan Tsołkas: how he fought with three thousand Turks in the year of our Lord seventeen hundred and sixty, in the burning days of July, under the scorching sun of August.”

For three days he wages war; three days and as many nights, without bread, without water, without any succour. Through the midst of the Turks he passed with all his pallikars, and like a falcon he flew high up to the mountain-crests.

VIII. THE THREE CHIEFS.

The three chiefs who form, so to speak, the *dramatis personae* of the present piece, were no doubt renowned among their contemporaries. To the modern editor, however, their very names are scarcely known except through this document. Of all their exploits time has only spared the one recounted in the following ballad :

The scene is presumably Thessaly, and its time the beginning of the present century. The poem opens with a graphic description of a Klephts' banquet on the mountains by the side of their tethered horses. Suddenly rumour, in the character of a voice from heaven, brings to them the unwelcome intelligence that the Turks had just plundered their homes, carried away their women and children, and were now advancing upon them.

The youngest of the three volunteers to reconnoitre ; but in his youthful recklessness disregards his friends' advice not to attack the enemy single-handed. He is borne down by numbers, and his comrades come up just in time to receive his last farewell.

There are several lines missing, which apparently contained an account of the struggle. For the rest, the present text is richer by nine lines than the one given by Passow (No. 115). The latter contains a slightly different version of the same story.

The poem is full of epic reminiscences both in subject-matter and style, as the reader will see.

ΟΙ ΤΡΕΙΣ ΚΑΠΗΤΑΝΟΙ.

Ὁ Κώστας ὁ μικρότερος κι' Ἀλέξης ὁ μέγας
 Καὶ τὸ μικρὸν Βλαχόπουλο' ἀντάμα τρῶν καὶ πίνουν,
 Ἀντάμα δέν' τοὺς μαύρους των 'ς ἓνα ταβλὰ' δεμένους.
 Τοῦ Κώστα τρῶει τὰ σίδερα, τ' Ἀλέξη τὰ λιθάρια
 Καὶ τοῦ μικροῦ Βλαχόπουλου τὰ δένδρα 'ξερρίζωνει. 5
 Ἐκεῖ ποῦ 'τρωγαν κ' ἔπιναν καὶ ποῦ 'χαρακοποῦσαν,
 Ψιλὴ φωνίτσα' ἄκουσαν, 'σὰν ἀπ' ἀγγέλου στόμα.
 "(Ἐ)σεῖς τρῶτε καὶ πίνετε, κ' οἱ Τοῦρκοι σὰς κουρσεύουν.
 Πῆραν τοῦ Κώστα τὰ παιδιά, τ' Ἀλέξη τὴν γυναικᾶ
 Καὶ τοῦ μικροῦ Βλαχόπουλου τὴν ἀρράβωνιασμένην." 10
 Τὸν λόγῳ' δὲν ἀπόσωσε, τὸν λόγῳ' δὲν ἀπόειπε,
 Κ' εὐθὺς ὀρθοὶ 'σηκώθηκαν 'σὰν τ' ἄγρια λεοντάρια.
 Ὁ Κώστας λύει τ' ἄλογο' κι' Ἀλέξης τὸ σελλῶνει
 Καὶ τὸ μικρὸν Βλαχόπουλο' εὐρέθη καβαλλάρης.
 "Σύρε, σύρε, Βλαχόπουλε, 'ς τὴν βίγλα' νὰ βιγλίσῃς, 15
 Κι' ἂν εἶναι περισσότεροι, στάσου νὰ πᾶμ' ἀντάμα."
 Εὐθὺς 'ς τὴν βίγλα' ὑρέθηκε 'σὰν πεινασμένος λύκος.
 Δὲν βλέπει δέκα κ' ἑκατό, μόν' βλέπει χιλιάδα(ι)ς.
 Οἱ κάμποι ἐπρασίνιζαν, τὰ πλάγια 'κοκκινίζαν.
 Νὰ πᾶ' ἡ πίσω ντρέπεται, νὰ πᾶ' ἡ μπρὸς φοβάται, 20
 Τὸν μαῦρό' του ἐφώναζε, τὸν μαῦρό' του φωνάζει.

THE THREE CHIEFS.

KOSTAS the younger, and big Alexis and little Vlachopoulo eat and drink together. Together they fasten their black steeds, tethered on one plateau. Kostas' steed gnaws the iron bit, that of Alexis gnaws the stones, and little Vlachopoulo's tears up the trees. While they were eating and drinking and rejoicing exceedingly, they heard a gentle little voice as if from an angel's lips :—

“You eat and drink, while the Turks are pillaging your homes : they have carried off Kostas' children, Alexis' wife, and little Vlachopoulo's betrothed.”

It had hardly brought this speech to an end, it had hardly said its say, when up they sprang like savage lions. Kostas looses his steed, and Alexis saddles his, and little Vlachopoulo found himself on horseback :—

“Run, Vlachopoulo,” they shout, “run to the look out and watch, and if they are too many, stop, that we may go all together.”

Forthwith on the look out he found himself like a famished wolf. He sees not tens or hundreds, but sees thousands of them : the plains were green, the mountain-slopes were red with enemies. He is ashamed to retreat, to go forward he is afraid. So he called to his black steed, to his black steed he calls :—

“Δύνασαι, μαῦρέ μ’, δύνασαι νὰ πλέψῃς μέσ’ ἔς τὸ αἷμα;”
 “Δύναμ’, ἀφέντη μ’, δύναμαι νὰ πλέψω μεσ’ ἔς τὸ αἷμα.
 Μόν’ δέσε τὸ κεφάλι σου μ’ ἓνα καλὸ μαντήλι,
 Μὴ τύχῃ λάκκος καὶ ῥιχθῶ καὶ πέσῃς ἀπ’ τῇ ζάλῃ. 25
 Καὶ ῥώτα τὸ σπαθάκι σου νὰ ᾄῃς τὸ τί σοῦ λέγει.”

“(Ε)σὺ σπαθάκι δαμασκὶ καὶ λαμπαδοχυμένο’,
 Δύνασαι, ῥμάτια μ’, δύνασαι νὰ κόψῃς τόσους Τούρκους;”
 “Δύναμ’, ἀφέντη μ’, δύναμαι νὰ κόψω κι’ ἄλλους τόσους.
 Μόν’ ῥώτα τὸ χεράκι σου νὰ ᾄῃς τὸ τί σοῦ λέγει.” 30
 “(Ε)σὺ χεράκι μου λαμπρό’, λαμπρὸν κι’ ἀνδρειωμένο’,
 Ποτέ σου δὲν μ’ ἐντρόπιασες, ποτὲ μὴ μ’ ἐντροπιάσῃς.”
 Εὐθὺς γιουροῦσι ἔκαμε ἴσ᾽ ἄν τ’ ἄγριο λεοντάρι,
 Κόφτει καὶ σφάζει ἴσ᾽ ἄν τραγία τοὺς σκυλοκονιάρεους.

* * * * *

Ψιλὴ φωνίτσα ἔβαλε, ψιλὴ κι’ ἀνδρειωμένη. 35
 “Κώστα κι’ Ἀλέξη, ἀδελφοὶ καὶ φίλοι τῆς καρδίας μου,
 Παραμερήσατ’ ἀπ’ ἐμπρὸς καὶ ἴσ᾽ ἄν μου σταθῇτε,
 Τὶ ῥόλωσαν τὰ ῥμάτια μου· ῥμπροστί μου δὲν σᾶς βλέπω.”

"Canst thou, my black one, canst thou swim through blood?"

"I can, my lord, I can swim through blood. Only bind thy head round with a strong handkerchief, lest perchance I throw myself over a chasm and thou fall from giddiness. Yet ask thy dear sabre and see what it will tell thee."

"Thou damask blade, bath'd in splendour, canst thou, my darling, canst thou cut so many Turks?"

"I can, my lord, I can cut as many more. Only ask thy dear arm, and see what it will tell thee."

"Thou, my noble arm, noble and brave, thou hast never shamed me yet: do not ever shame me."

Forthwith he sprang forward like a savage lion. He cuts and hews down the hateful Koniarioi like goats.

* * * * *

A shrill voice he sent forth, shrill and loud: "Kostas and Alexis, my brothers, my heart's beloved friends, move off from before me and stand behind. For my eyes have grown dim and I cannot see you before me."

IX. MESOLONGHI.

The name of this ballad suggests the nature of its subject. It refers to the famous siege of Mesolonghi in 1825—1826. The Greeks, numbering about 5,000, were under the command of Marco Botsaris, among others : while the Turkish army, four or five times as numerous, was led by Ibrahim Pasha, Omer Vrioni, and two more generals. The details of the event are to be found in all histories of the War of Independence. Here I shall confine myself to the episode with which the present poem is chiefly concerned.

The Turks are preparing for an attack ; but they first try to persuade the garrison to surrender. The summons, accompanied, as it is, with the tempting offer of “whole provinces for an Armatoliki,” Marco’s proud refusal, and the disdainful manner in which he and his followers treat the suggestion of “doing homage,” have a striking parallel in ancient history :

Two Spartans offer themselves up to Xerxes in expiation of the sacrilegious murder of his father’s heralds by their fellow-citizens—but the story had better be told in Herodotus’ own words : “On their way to Susa they arrived in the Satrapy of Hydarnes, who was a Persian by birth, and governor of the maritime provinces of Asia. He received them hospitably, and entertained them at dinner. In the course of the entertainment he said to them : ‘Men of Lacedaemon, why do you refuse to be the King’s friends? You can see that the King knows how to honour brave men by looking at me and

my prosperity. So even you, if you surrendered to the King, —for you have proved yourselves brave men to him,—you would each receive a province in Greece as a present from him.’ To this suggestion they answered as follows: ‘Hydarnes, your advice as far as it concerns us is not based on adequate experience. For you can see only one side of the question: you know your own condition, but you are ignorant of ours; you know that you are a slave, but you have not yet had experience of freedom, and, therefore, you do not know whether it is a sweet thing or not. Had you tasted it, you would have advised us to fight for it not only with spears, but also with axes.’ Thus they answered Hydarnes.

“Hence they came up to Susa and were ushered into the King’s presence. There the bodyguards bade them, and tried to force them, to prostrate themselves before the King, by pushing their heads down. But they refused to comply on any account, saying that it was not their custom to do homage (*προσκυνέειν*) to a mortal, and that this was not the errand on which they had come.” Hdt. 7. 135—136.

This ballad presents a unique trait in an attempt to rhyme, which is not very consistently carried out. Otherwise it is written more or less in the same style as the rest of the collection. Passow gives several pieces referring to the same event (Nos. 255—259); for the Fall of Mesolonghi is almost as favourite a theme of the modern Greek popular Muse as the Tale of Troy was among the pre-Homeric minstrels of old.

ΤΟ ΜΕΣΟΛΟΓΓΙ.

ΝΑΜΟΤΝ πουλὶ νὰ 'πέτα(γ)α, νὰ 'πήγαινα τοῦ 'ψήλου,
 Ν' ἀγνάντευα τῇ 'Ρούμελῃ, τὸ δόλιο' Μεσολόγγι,
 'Ποῦ πολεμᾷ μὲ τῇ Τουρκίᾳ, μὲ τέσσαρους Πασσάδες,
 Κ' οἱ πρῶτοι τῆς 'Αρβανιτίας μὲ δώδεκα χιλιάδα(ι)ς.
 Πέφτουν καννόνια 'ς τῇ στερεᾷ καὶ μπόμπαι(ς) τοῦ
 πελάγου', 5

Κι' αὐτὰ τὰ λειανοτούφεκα 'σὰν ἄμμος τῆς θαλάσσης.
 Τοὺς λέγουν νὰ παραδοθῶν, τοὺς λέν νὰ προσκυνήσουν,
 Μικροὶ μεγάλοι 'φώναξαν· "Ὅς τ' ἄρματα νὰ σταθοῦμέ',
 Πατρίδα νὰ (γ)λυτ'ώσωμέ' ἢ νὰ θανατωθοῦμέ'."

Τοῦρκοι τὸν Μάρκο 'φώναξαν νὰ 'βγῇ νὰ προσκυνήσῃ, 10
 Καὶ βιλαέτια τῷ 'ταξαν νὰ ἔχ' ἀρματωλίκι.

"'Εγὼ Τουρκίᾳ' 'δὲν προσκυνῶ, τοὺς παληαρβανίτα(ι)ς,
 Θέλω βαστάξῃ πόλεμο' μὲ τοὺς Μεσολογγίτα(ι)ς.

Καὶ ἡῦρα δύνამες πολλά(ι)ς, ἡῦρα καὶ παλληκάρια,
 "Οπου βαροῦσι τ' ἄρματα, στέκονται 'σὰν λεοντάρια." 15

Μονάχοι τῶν 'νταγιάντησαν 'μέρα(ι)ς εἴκοσι δύο·

'Ημέρα' νύχτα πόλεμο' καὶ ἄϋπνοι 'ς τὸ κρίο'.

Τότε μεντάτια ἔφθασαν οἱ Πελοποννησιῶται(ς)

'Μαζὺ μὲ τὸν Πετρόμπεῃ καὶ μερικοὶ νησιῶται(ς).

Φέρ(ν)ουν μπαϊράκ' ἀπ' τὸ Μωρέα καὶ στένουν 'ς τὸ
 χανδάκι. 20

MESOLONGHI.

WOULD that I were a bird, that I might fly and soar high up in the air and see Roumeli and the hapless Mesolonghi, which is fighting against Turkey, against four Pashas, and the first chiefs of Albania with twelve thousand men!

Cannons resound on land and bombs from the sea, and the musket-shots fall as thick as the sand on the beach. They bid them surrender, they bid them do homage. Great and small shout in reply:—

“Let us stand firm in our arms, let us deliver our fatherland or die.”

The Turks summoned Marco Botsaris to come out and do homage, and promised him whole provinces to have for his Armatoliki:—

“I do not bend the knee to Turkey,” he says, “to the wretched Albanians. I will carry on the war with the men of Mesolonghi. For I have found great forces, I have found many pallikars who strike with their swords and stand firm like lions.”

They held out by themselves two-and-twenty days: fighting night and day, sleepless and in the cold. Then came to their succour the Peloponnesians with Petrobey and several islanders. They bring a standard from the Morea and plant it

Τότε οί Τοῦρκοι ἔπιναν χίλια λογίων φαρμάκια.
 Ὅμῆρ Πασσᾶς ἐφώναξε, κράζει τοὺς Ἀρβανίτα(ι)ς,
 Τζοχανταραίους διαλεχτούς, τοὺς Ἀληπασαλίδα(ι)ς·
 “Ποῦ ἔστε, τζοχανταραῖοί μου, τ’ Ἀλῆ Πασσᾶ τζιράκια;
 Τώρα τιμῆσ’ τε τῇ Τουρκίᾳ, ῥιχθῆτε ἔς τὰ χανδάκια.” 25
 Ὅλοι τοὺς ὠρκισθήκανε Ἀμέτη Μοῦ αμέτη
 Ὡς τὸ Μεσολόγγι νὰ ἐμβοῦν νὰ κάμουν κιαμέτι
 Ἡμέρα τῶν Χριστουγεννῶν, πρὸ τοῦ νὰ ἔξημερώσῃ.
 “Ἀλλάχ! Ἀλλάχ!” ἐφώναξαν κ’ ἔκαμαν τὸ γιουρούσι.
 Οἱ Τοῦρκοι σκάλα(ι)ς ἔβαλαν ν’ ἀναΐβουν ἔς τὸ χανδάκι, 30
 Κι’ ἀπὸ βολὰ(ι)ς κι’ ἀπὸ σπαθία(ι)ς ἔπεφταν ἴσ’ ἀν βαθράκοι.

in the trenches. Then the Turks became sick as if they had tasted a thousand kinds of poison. Omer Pasha called, he summons his Albanians,—picked Tzochandars, Ali Pasha's retainers :—

“Where are you, my Tzochandars, Ali Pasha's pages? Now is the time for you to do credit to Turkey and throw yourselves into the trenches.”

They all swore by Ahmed Mohammed to enter Mesolonghi and feast there on Christmas day, before sunrise. “Allah! Allah!” they shouted and rushed forward. The Turks planted ladders to climb on the trenches, but the musket-shots and the sabre strokes made them fall as thick as frogs.

X. KAPETAN TZOUVARAS.

The hero of the present ballad is Kapetan Tzouvaras. No details of his life or character have come down to us. But it may be gathered from the poem itself that he was a Chief of a band of Klephts and had his headquarters at Karpenesi in the province of Phthiotis. It is also stated that he had been at one time an Armatolos in Epirus, and it may be safely supposed that he, like so many of his fellows, was forced to rebellion by the encroachments of the Turkish Governor—probably Ali Pasha of Jannina.

The most interesting part of the piece is its end. It gives us a vivid sketch of the Klepht at home, spending the feast of Easter among his friends. The lamb mentioned in the ballad forms an indispensable feature of the festival. Each family has one killed and roasted whole on a spit. The banquet is followed by dances and sports, the most important of the latter being a contest of marksmanship or “shooting at the mark (σημάδι).” This game very closely corresponds to the Scottish sport of “shooting at the Popinjay,” described in the opening chapter of *Old Mortality*.

The "coloured eggs" form another characteristic trait of the festival, as no family, however poor it may be, fails to display a number of them on its board during the feast of Easter. The usual salutation during that season is, instead of the ordinary "Good-day," "Christ is risen" (Χριστὸς ἀνέστη), to which the person addressed answers "He is risen indeed" (Ἀληθῶς ἀνέστη). This form of greeting is in some parts of Greece still accompanied by the brotherly kiss,—a custom which reminds one of our own Christmas mistletoe.

Ο ΚΑΠΕΤΑΝ ΤΖΟΤΒΑΡΑΣ.

ΛΑΛΗΣΕ, κοῦκέ μ', λάλησε, λάλα, καῦμέν' ἀηδόνι,
 Λαλᾶτε 'ς ἀκροπέλαγος 'ποῦ πλέουν τὰ καράβια,
 'Ρωτᾶτε 'ιὰ τὸ' Νικολό', τὸ' Νικολό' Τζουβάρα',
 'Ποῦ 'ταν 'ς τὸ Λοῦρ' ἀρματωλός, 'ς τὸ Καρπενήσι κλέφτης.
 Εἶχε φλάμπουρο' κόκκινο', κόκκινο' καὶ γαλάζιο',
 Εἶχε Σταυρό', εἶχε Χριστό', εἶχε καὶ τὴ' Παναγία'.
 'Εψές, προψές ἀκούσαμε' τὰ βροντερὰ τουφέκια,
 Κ' εἴδαμε' πῶς ἐβάρεσε τοὺς Τούρκους μέσ' 'ς τὸ Λοῦρο',
 Καὶ 'πῆρε σκλάβους δεκοχτώ, κί αὐτὸν τὸν Μουσελίμη',
 'Πῆρε μουλάρια δώδεκα μ' ἀσῆμι' φορτωμένα, 10
 Κ' ἐκείθε' πέρα' διάβηκε, πέρα' κατὰ τὸ' Βάλτο'.
 'Πῆγε νὰ κάμῃ τὴ' Λαμπρὴ' καὶ τὸ Χριστὸς 'Ανέστη,
 Νὰ 'ψήσῃ τὸ σφαχτάρι' του, κόκκιν' αὐγὰ νὰ φάγῃ,
 Καὶ νὰ χορέψουν τὰ παιδιά, νὰ ρίξουν 'ς τὸ Σημάδι.

KAPETAN TZOUVARAS.

SING, my cuckoo, sing ; sing thou also, poor nightingale. Sing on the beach where the vessels sail by ; ask about Nikolos, Nikolos Tzouvaras, who was Armatolos at Louro and Klepht at Karpenesi. He had a scarlet standard,—scarlet and blue ; it bore the figures of the Cross, of Christ, and of the Holy Virgin.

Last night and the night before we heard the thundering guns and saw him beat the Turks and drive them into Louro. He took eighteen prisoners, among them the Mousselim himself. He also captured a dozen mules loaded with silver. Hence he crossed over, he went across towards Valto. He is gone to celebrate the Resurrection and exchange the Easter embrace, to roast his slaughtered lamb and eat red-dyed eggs, to watch the lads dance and aim at the target.

II. CHORAL SONGS.

(Τραγούδια τοῦ χοροῦ.)

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INTRODUCTION.

THE following four ballads belong to the class known as *Τραγούδια τοῦ χοροῦ*—the ancient *Ὑπορχήματα*—or *ballades* in the original sense of the term.

In this species of composition we again recognise a Hellenic origin. The first traces of it are to be found in Homer (*Il.* 18. 593 foll., *Od.* 8. 261 foll.), and in Hesiod (*Sc.* 281 foll.). Some of Pindar's fragments also (71—82) are relics of similar songs.

The *Τραγούδια τοῦ χοροῦ* are sung as accompaniment of a more or less complicated set of steps and mimic evolutions. Each province in Greece has its own peculiar local dance, as, for instance, the *Καλαματιανός*, originated at Kalamae, etc. But the most popular of all is the one known by the name of *ὁ συρτός* (sc. *χορός*), or *ἡ τράττα* (Ital. *tirata* = drawn, stretched out). It is a kind of military dance, in which some recognise a survival of the old *πυρρίχη*.

At weddings and similar festivals men and women dance together in a ring, holding each other's hands. The leader of the dance, as he sweeps on, waves a handkerchief and sings out the verses of the song, while the rest join in the chorus. The dances following a Klepht's banquet naturally were of

a more martial and exciting character. No women participated in them, and the steps were usually accompanied with sabres brandished naked overhead. Such must be imagined the dance for which the first two of these ballads were composed. The monotonous cadence of the metre and the frequent recurrence of the refrain will give an idea of the half-savage, half-romantic nature of the dance.

It will be noticed that the heroic *versus politicus* is in this kind of composition divided into its two hemistichs, separated from each other by the insertion of the burden of the song.

XI. KLEPHTS AND ARMATOLOI.

This song describes a banquet of Klephts (*τσουμποῦσι* = τὸ *συμπόσιον*). It begins with an apostrophe to the birds in the air—a conventional opening almost as hackneyed in modern Greek minstrelsy as the invocation to the Muse was in classical times. The rest of the story is put in the mouth of the bird, and it ends with a curious covenant, entered upon by the banqueters, “to carry any one of their comrades, who ever happened to be taken ill, for forty days and nights”—if they did not reach a place of safety before. This illustrates in a striking manner the loyalty of the Klephts towards each other, and the way in which they seal it by an oath on the “Sword and the Gospel” is not less characteristic.

ΤΡΑΓΟΥΔΙ ΚΛΕΦΤΑΡΜΑΤΩΔΩΝ.

- “ Πουλάκια μ’ ἄγρια κ’ ἥμερα,
Μωρὲ Δῆμο,
- “ Ἀγρια κ’ ἡμερωμένα,
Δῆμο, καϋμένε Δῆμο,
- “ Αὐτοῦ ὕψηλὰ ποῦ παίζετε,
Μωρὲ Δῆμο,
- “ Καὶ χαμηλὰ τηρᾶτε,
Δῆμο, καϋμένε Δῆμο,
- “ Μή(ν) εἶδατε ἀρματωλούς,
Μωρὲ Δῆμο, ξ
- “ Καὶ τοὺς παλῆγους τοὺς κλέφτα(ι)ς;”
Δῆμο, καϋμένε Δῆμο,
- “ Ἐψές, προψές τοὺς εἶδαμε’
Μωρὲ Δῆμο,
- “ Μέσ’ ἔς τ’ ἄγιο μοναστήρι
Δῆμο, καϋμένε Δῆμο,
- “ Κ’ εἶχαν ἀρνία καὶ ψήναν(ε),
Μωρὲ Δῆμο,
- “ Κριάρια σουβλισμένα,
Δῆμο, καϋμένε Δῆμο, 10
- “ Κ’ εἶχαν(ε) καὶ γλυκὸ κρασί
Μωρὲ Δῆμο,
- “ Ἀπ’ ἄδολο βαγένι.
Δῆμο, καϋμένε Δῆμο,

KLEPHTS AND ARMATOLOI.

Burden : "O Demo!" and "Demo, poor Demo!" alternately.

"MY dear little birds tame and wild,
Wild as well as tamed,
Which sport high up there,
And look down below,
Have you seen the Armatoloi,
And the good old Klephts?"
"Last night or the night before we saw them
Inside the holy monastery :
They were roasting lambs—
Rams turning on the spit.
They also had sweet wine
From an unmixed jar.

“Κεῖ ’π’ ἔτρωγαν, ’κεῖ ’π’ ἔπιναν,
Μωρὲ Δῆμο,

“Καὶ ’σήκωναν γεμάτα,
Δῆμο, καϋμένε Δῆμο,

“Ἐκαμαν ὄρκον ’ς τὸ σπαθὶ
Μωρὲ Δῆμο,

15

“Καὶ ’ς τ’ ἄγιο’ τὸ Ἵταγγέλιο’
Δῆμο, καϋμένε Δῆμο,

“Ἄν ἀρρώστησῃ καὶ κἀνεὶς
Μωρὲ Δῆμο,

“Ἀπὸ τὴν συντροφία’ τους
Δῆμο, καϋμένε Δῆμο,

“Σ τὸν ὦμό’ νὰ τὸν σύρουν(ε)
Μωρὲ Δῆμο,

“Σαρά’ντα ἡμερονύχτια.
Δῆμο, καϋμένε Δῆμο,

20

“Ἦρθε καιρὸς κὶ ἀρρώστησεν
Μωρὲ Δῆμο,

“Ὁ πρῶτος καπετάνιος,
Δῆμο, καϋμένε Δῆμο,

“Σ τὸν ὦμό’ τὸν ἐσύραν(ε)
Μωρὲ Δῆμο,

“Σαρά’ντα ἡμερονύχτια,
Δῆμο, καϋμένε Δῆμο,

“Σάπησαν τὰ γελέκια του,
Μωρὲ Δῆμο,

25

“Ἐπесαν κ’ οἱ ἀρμοί του.”
Δῆμο, καϋμένε Δῆμο.

While they ate, while they drank,
And lifted up brimful bumpers,
They took an oath on their sabres
And the holy Gospel :
‘If any of their band
Ever chance to fall ill,
To carry him on their shoulders
Forty days and nights.’
There came a time
When the Captain-in-Chief fell ill.
They carried him on their shoulders
Forty days and nights
Until his tunic fell to shreds,
And his joints fell to pieces.”

XII. THE THREE CHIEFS.

The following lay deals with one of those acts of violence of which the Klephts were not unfrequently guilty. In this instance the term Klepht can be used in its primitive sense of "robber" or "brigand," although, so far as we can see, the motive of the attack was rather thirst for vengeance than greed. The lady who is so roughly handled by them was the wife of a *Khodja-bashi*, and we have sufficient evidence that these Greek officials of the Turkish Government were sometimes apt to abuse their power.

The piece is valuable for the light it throws on the manner in which such acts of depredation were carried on, and abounds in characteristic traits which are pointed out in the notes. The names of the three brigands apparently denote real individuals, well-known to the poet and his hearers, but I have not been able to obtain any further information on their history.

ΟΙ ΤΡΕΙΣ ΚΑΠΕΤΑΝΟΙ

'Πατήσαν(ε) τή' Λεπενουῶ,
 'Αντώνη, 'Αντώνη,
 Τὴν 'κάμαν(ε) ντερβένι!
 Τσῶγκα, μὴ(ν) εἶχε γέννη!
 'Πῆραν ἄσπρα, 'πῆραν φλωρία,
 'Αντώνη, 'Αντώνη,
 'Πῆραν μαργαριτάρι,
 Τσῶγκα καὶ Λεπενιώτη,
 'Πῆραν τή' Νικολάκαινα',
 'Αντώνη, 'Αντώνη,
 Πρώτη' Χοτσαμπασίνα',
 Τσῶγκα καὶ Λεπενιώτη,
 Τὴν 'πῆραν καὶ τὴν 'πήγαν(ε),
 'Αντώνη, 'Αντώνη,
 'Απάνω 'ς τὸ λιμέρι,
 Τσῶγκα καὶ Λεπενιώτη,
 Κι' ὁ Λεπενιώτης παλαβός,
 'Αντώνη, 'Αντώνη,
 'Απ' τὰ μαλλία τὴν πιάνει,
 'Σ τή' γῇ' τὴν (ἐ)βροντάει!
 Τσῶγκα καὶ Λεπενιώτη,

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THE THREE CHIEFS.

Burden: "Antoni, Antoni," and "Tsonga and Lepenioti" alternately, except after the second verse, where it is replaced by "Tsonga, would it had not happened!"

THEY attacked Lepenou
And made it a pass!
They took money, they took florins,
They took pearls;
They took Nikolas's lady—
The head Khodja-bashi's wife;—
They took her and carried her off
To their mountain-hold,
And Lepeniotis in his fury
Clutches her by her tresses
And dashes her on the earth!

“Ἀφ’σε με, Λεπενιώτη μου,
 Ἀντώνη, Ἀντώνη,
 Μὴ ἴβ(γ)άνῃς τὰ μαλλία μου,
 Τσῶγκα καὶ Λεπενιώτη,
 Καὶ γράψε ἰὰ τὴν ἔξαγορά,
 Ἀντώνη, Ἀντώνη,
 Ἐννέα χιλιάδες γρόσια,
 Τσῶγκα καὶ Λεπενιώτη,
 Νὰ στείλουν φέσια δώδεκα,
 Ἀντώνη, Ἀντώνη,
 Καὶ πόσια δεκαπέντε,
 Τσῶγκα καὶ Λεπενιώτη,
 Νὰ στείλουν τοῦ γραμματικοῦ
 Ἀντώνη, Ἀντώνη,
 Ἀσ’μένιο’ καλαμάρι,
 Τσῶγκα καὶ Λεπενιώτη,
 Νὰ στείλουν καὶ τοῦ ψυχουιοῦ,
 Ἀντώνη, Ἀντώνη,
 “Ἐν’ ἀσημένιο’ τάσι.”
 Τσῶγκα καὶ Λεπενιώτη.

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“Let me go, good Lepeniotis,
Do not tear my tresses,
But write for the ransom :
Nine thousand piastres,
That they may send twelve fezes,
And fifteen caps.
That they may send to the Secretary
A silver ink-horn,
That they may send to the Lieutenant
A silver cup.”

XIII. THE CRUEL MOTHER-IN-LAW.

The following piece does not, strictly speaking, belong to the same category as those which precede it. I was, however, induced to class it under the head of "Heroic Poetry" by its style, which indicates it as a composition of the district and period which produced the other Klephtic songs. It differs from the latter inasmuch as it deals with an incident—real or imaginary—of domestic life.

Mothers-in-law are in all languages a by-word for feminine malice, but the reader would have to seek far in order to find a more shocking instance of cruelty than the episode described below. The murderess, with all the cunning ferocity of Medea, seems wanting in the powerful motives which render the latter heroine's monstrous crimes intelligible, and, to a certain extent, excusable. Her conduct, however, serves the purpose of strengthening our sympathy with her victim—the poor orphan bride whose desolation is painted with consummate, although unconscious, art. The picture, in its touching simplicity, affords an excellent illustration for Homer's pathetic line:—

ἡμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησιν.—*Il.* 22. 490.

The reader will find in the Appendix a full account of the wedding-ceremony which forms the background of this picture.

The subject appears to be a favourite one with modern Greek bards, and it has been treated more than once. (For parallels see Passow, Nos. 456, 457.)

Η ΚΑΚΗ ΠΕΝΘΕΡΑ.

Burden : 'Ρήγω ἡ Λαμπροποῦλά μου, κόρ' ἀρραβωνιασμένη
repeated at the end of each verse.

Πέρα' 'ς(ἐ) 'κείνο τὸ βουνό',
 'Ποῦναι 'ψηλὸ 'πὸ τ' ἄλλα,
 'Εκεῖθε' δὰ κατέβαινε
 Τῆς ὀρφανῆς ὁ γάμος ·
 Τῆς ὀρφανῆς τῆς ἔρημης, 5
 Τῆς χιλιόρρημασμένης.
 Κανεῖς 'δὲν ἐτραγούδησε
 'Απὸ τοὺς συμπεθέρους
 Κ' ἕνας κακὸς παληόγερος,
 'Εκείνος τραγουδάει. 10
 'Ωραῖο' τραγοῦδ' ἄρχισε
 Κι' ἀργά, ἀργὰ τὸ λέγει ·
 "Ὁ γάμος εἶν' ἀρχοντικὸς
 Κ' ἡ νύφη 'παινεμένη."
 'Σὰν τ' ἄκουσεν ἡ πενθερὰ 15
 Πολὺ τῆς 'κακοφάνη
 Κ' εἰς τοὺς μαγείρους ἔτρεξε,
 Κ' εἰς τοὺς μαγείρους λέγει ·

THE CRUEL MOTHER-IN-LAW.

Burden : "Rhegho, my Lampropoula, a maiden betrothed."

FROM yonder mountain, which rises higher than the rest,
—hence was marching down the orphan maid's wedding-
procession ; the wedding-procession of the wretched orphan,—
the thousandfold wretched orphan.

No one of the bridegroom's friends sang. But a wicked
old man—he sings ; a pretty song he strikes up and slowly,
softly sings it :

"The wedding is princely, and the bride of fair fame."

When the mother-in-law heard it, she was grievously
offended, and to the cooks she hastily ran ; and to the cooks
she says :—

“ Μάγειροι, μαγειρέψατε
 Τριῶν ῥφειδίων κεφάλια · 20
 Τῆς ὀχεντρας καὶ τ’ ἀστριτίου
 Καὶ τῆς μονομερίδας,
 Καὶ βάλ’ τε φοῦχτα’ κίμινο’
 Καὶ δύο φοῦχτα(ι)ς πιπέρι,
 Νὰ φάγ’ ἡ νύφη π’ ἔρχεται, 25
 Ὑπ’ ἔρχεται φιλεμένη!”
 Πιάνει καὶ χύνει τὰ νερά,
 Να μὴ ὕρεθοῦν ὅς τὸ σπῖτι,
 Τῆς ὁπάγει τὸ γλυκὸ φαγί, °
 Νὰ γλυκαθ’ ἡ καρδία της. 30
 Πρώτῃ χαψία ὅπ’ ἔβαλε
 Εὐθὺς νερό ζητάει,
 Κι ὁ ἄνδρας της ζητᾷ νερό,
 Νὰ ὀροσισθ’ ἡ καρδία της,
 Κι ὅσο νὰ φέρουν τὸ νερό, 35
 Ὑπόθανεν ἡ νύφη.

“Cooks, cook me the heads of three snakes : of a viper, of an *astriti*, and of a lizard. Throw in a handful of cummin and two handfuls of pepper, that the bride may eat who is coming, who is coming well-beloved!”

She takes and pours out all the water, that none may be found in the house. She takes the sweet dish to her that her heart may rejoice. She no sooner tastes the first morsel than she calls for water, and her husband calls for water that her heart may be refreshed. But, ere the water was brought, the bride was dead.

XIV. THE DANCE.

The following song was dictated to me by a blind beggar in Macedonia. Who Verga, the hero of the piece, was my informant could not tell me. He vaguely described him as a very brave man, who had often defied the Turks, but fell into their hands at last while dancing in the village fair.

It affords one more instance of the methods by which the Turkish authorities usually get rid of insubordinate and dangerous characters. Where open violence fails they have recourse to deceit.

The piece abounds in Turkish words, mostly technical terms, in keeping with the subject. This consistency between style and subject is noticeable in many works of a similar kind, and forms one of the clearest evidences of the realistic spirit which pervades modern Greek poetry.

The poem from internal evidence seems to be of Chian origin ; it contains many words peculiar to the dialect of that island ; the name of the hero and the reference to Smyrna also lead to the same conclusion.

Ο ΧΟΡΟΣ.

Πέρα' ἴς τὴν πέρα' τοῦ χωρίου
 Εἶχαν χορὸν ἵστημένον.
 Ἐκεῖ ἔταν καὶ ἑξοφάντωνεν
 Ὁ Βέργας ὁ καυμένος.
 Ἐβγάλαν καὶ τὸ μπουγιουρτί
 Ἐβγάλαν καὶ τὸ ἱλλιάμι
 Τὸν Βέργα' νὰ σκοτώσουνε
 Κρίση νὰ μὴ τοὺς πιάνη.
 Ποῖος νὰ δώσῃ τὸ μουζιντέ,
 Ῥημάδι τὸ χαμπάρι;
 Ἕνας ἀπὸ τοὺς φίλους του
 Τοῦ δίνει τὸ χαμπάρι.
 "Πάψατε, φίλοι, τὸν χορὸν
 Καὶ πάψ'τε τὰ τραγούδια
 Καὶ μᾶς μᾶς ἐξουλέψανε
 Ἀγάδες τὸ χωρίον μας.
 Ἐβγάλαν τὸ ἱλλιάμι μας
 Μακρὺν ἴσᾶν τὸ μπῶϊ μας.
 Ὡς τὴν Σμύρνην ἐπολέμα(γ)α
 Τρεῖς ἡμέρα(ι)ς μ' ἕνα λάζον
 Ποτέ μου ἴδεν τὸ λόγι(α)ζα
 Θάνατον ἴδεν νὰ λάβω."
 Ὁ ἀδερφός του Νικολῆς
 Ἐκάθουνταν πικραμένος.

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THE DANCE.

YONDER, beyond the village, they had set up a dance.
Amongst them was poor Verga making merry.

The edict was issued, and there was also issued the warrant that they might kill Verga without being liable to judgment.

Who will give the tidings, the sad news?

One of his friends gives him the news.

“Stop, my friends, the dance ; stop the songs. For the Turks have envied us also our village. They have issued our sentence as long as our body. I fought at Smyrna for three days with a long sharp knife, and I never reckoned that I should meet with death,” said he.

His brother Nicoli was sitting apart in bitterness :

- “Γιὰ πάψ’τ’, ἀδέρφια, τὸ χορό’,
 Γιὰ πάψ’τε τὰ τραγούδια
 Καὶ ἡμᾶς ἡμᾶς ἐξουλέψανε
 Ἀγάδες τὸ χωρίο μας
 Κ’ ἐβγάλαν τὸ ἱλλιάμι μας
 Μακρὺ ὅσον τὸ μποῖ μας.”
 Καὶ πᾶει κί ὁ Χατζῆ Ἀγᾶς
 Καὶ πᾶει καὶ τοῦ λέει·
 “Ὁ βασιλέας σέ ἤθελε
 Νὰ πᾶμε ἔς τὰ παλάτια.”
 “Ἰντα μὲ θέλ’ ὁ βασιλέας
 Ἰντα μὲ θέλ’ Ἀφέντης;
 Ἄν ἦναι ἰὰ τὸ πόλεμο,
 Νὰ πάρω τ’ ἄρματα μου,
 Ἄν ἦναι καὶ ἰὰ τὸ χορό’,
 Νὰ πάρω τὰ βιολία μου.”
 Ἐπὶ τὸ δρόμο ποῦ παγαίνανε
 Μία μπαρουτία τοῦ δώσαν,
 Μία μπαρουτία τοῦ ρίζανε
 Ἐπὶ τὸ μαρμαρένιο στήθος.
 Μηδὲ (μ)πᾶλλα δὲν τοῦ περ(ν)ᾶ
 Καὶ χαμου δὲν (ἐ)πέφτει·
 “Ἰὰ τὸ θεό, Χατζῆ Ἀγᾶ,
 Ἰντα τὸ καμπαέτι;
 “Εἰς τὴν ὑγείαν σου σήμερις
 Δὲν πᾶει σαλαμέτι.”
 Μία μπαρουτία τοῦ ρίζανε
 Ἐπὶ τὸ δεξιὸ τὸ μάτι
 Καὶ τὰ μυαλά του σπείρανε
 Ἐπὶ ἐννέα λογίων χωράφι.

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“Stop, my brothers, the dance ; stop the songs. For the Turks have envied us also our village. They have issued our sentence as long as our body.”

Then Hadji Agha came ; he comes and tells him :

“The King wants thee. Come, let us go to the palace.”

“What does the King want me for? What does my master want me for? If it is for war, let me take my arms ; but if it is for a dance, let me take my violin with me.”

On the way, while they were going, they gave him a pistol-shot ; a pistol-shot they fired on his marble breast. But neither did the bullet wound him nor did he fall :

“In God’s name, Hadji Agha, what is my crime?”

“Salutation does not agree with thy health to-day.”

They fired a shot in his right eye, and scattered his brains over nine different fields.

APPENDIX.

THE WEDDING CEREMONY.

THE variety among the customs of the different districts of Greece on which I have had occasion to comment more than once already, is again noticeable in the wedding ceremony of the peasantry. Though varying in details, however, it is essentially the same. Here I shall endeavour to draw a sketch of it, as it prevails in Thessaly, the supposed scene of the last ballad but one.

Marriage is considered all over Greece, and particularly among the peasants, as the most sacred of institutions. The scandals that form the staple topic of conversation in certain more civilized countries are all but unknown amidst a people who, with the keenest sensibility to beauty and the tender passions, unite a power of self-restraint and a sense of decorum not easily imaginable by those unacquainted with their manners. Religion and the fear of public opinion combine to keep the standard of morality at a height hardly attained by more refined communities. The Greek country lass is as sensitive on the point of her reputation (*τὸ ὄνομα*, "her good name") to-day as she was in Homer's times, and she would no more be seen with a stranger than would Nausikaa of old. The latter

cautioned Odysseus to drop behind as soon as they got in sight of the habitations of the Phaeacians :

“ τῶν ἀλεείνω φῆμιν ἀδευκέα, μή τις ὀπίσσω
μωμεύῃ· μάλα δ' εἰσὶν ὑπερφίαλοι κατὰ δῆμον¹, ”

said she. The modern Greek girl is equally careful not to give food to the “bad tongues” (κακαὶ γλῶσσαι) of the neighbourhood. Consequently, the intercourse between men and women is extremely restrained in the country, which does not offer so many facilities for flirtation as a town does. In fact the only occasions when the youth of the two sexes have a chance of mixing with each other are the public festivals, such as the First of May (Πρωτομαϊά), Easter (Λαμπρή), the Vintage (Τρηνγητός), etc. It is in those reunions, during the dancing and general merry-making, that the country swain chooses his sweetheart, and then he tries to find the means of declaring his love. Let it be borne in mind that we deal with the population of the fields, where nocturnal serenades with guitar and mandoline under the fair one's windows are unknown, and where clandestine interviews round the corners of ill-lighted streets are impracticable. Under these conditions courtship is very difficult, and the young man is often obliged to wait long for the desired opportunity.

This generally presents itself on a fine morning when all the young women go to the village Fountain (ἡ βρύση) to fetch water in their pitchers, or on a moonlit evening when they

¹ Homer, *Od.* vi. 273 foll.

return from the banks of the river where they have been washing the clothes of the family—functions in which all girls, rich and poor, gentle and simple, participate alike, in a way that brings back to the spectator's mind the beautiful picture of the fair "white-armed" Phaeacian maid and her *cortège*, employed in a similar task at the *πλυνοὶ ἐπηετανοὶ*¹ of Scheria.

As soon as the youth sees his beloved separated from her companions, he confesses his passion to her by throwing a flower or an apple into her lap. This pretty custom, again, recalls and explains Theocritus's graphic expression :

ἦρατο δ' οὐ μάλοις οὐδὲ ρόδῳ².

If his advances meet with a favourable reception, he loses no time in acquainting the maid's parents with his intentions. The information is generally conveyed through the medium of an elderly female relative, known as *προξενήτρια*³ (= the classical *προμηθήστρια*), who, if successful in her errand, is rewarded with a present. The ceremony of Betrothal (*ἀρράβωνιασμα*) ensues. The friends of both parties are invited, and in the presence of the parish priest (*παπᾶς*) takes place the "exchange of rings" (*ἄλλαγμα δακτυλιδίου*), and the contract of marriage is drawn up, signed and witnessed. The *fiancée* assists, covered with a veil symbolical of her modesty. This function is concluded

¹ Homer, *Od.* vi. 85 foll.

² Theocr. *Idyll* xi. 10.

³ The name does not seem to have been unknown in ancient times: see Schol. Ar.

with a dinner, in which the guests drink the young couple's health and sing songs appropriate to the occasion.

The interval between the engagement and the marriage is of variable length, and it may sometimes last for years. But the former is considered almost as solemn a tie as the latter, and a "breaking off" is as disgraceful as a divorce, and it is of very rare occurrence. When the day for the wedding is fixed upon, invitations are issued to the relatives of both parties (*συμπέθεροι*) and their friends. On the eve of the ceremony a great banquet is given by the bride's parents, and she dines with them for the last time ; hence the feast is called *ὑστεροδείπνια*. A corresponding banquet takes place eight days after the marriage, when the newly-married couple, accompanied by their nearest relations, visit the bride's parents. This second feast is known as *ἐπιστροφή*.

A best man (*κουμπάρος*, 'compère,' or *νονός*) is chosen, who, on the eve of the great day, assists at the bridegroom's (*γαμβρός*) toilet. The lady is at the same time decked out in all the pomp and circumstance of a bride (*νύφη*) by her bridesmaids. Early in the morning the bridegroom's party walk in procession, accompanied by music and songs, to the bride's house, and, after a sham fight at the entrance,—a reminiscence of olden times of violence,—they succeed in carrying away the bride, attended by her friends. The two processions thus amalgamated march to the church, where the marriage service is read, while chaplets of flowers (*στέφανα*), blessed by the priest, are placed on their heads and exchanged (*ἀλλάζω στέφανα*) by the best man, who provides the garlands and defrays

the greater portion of the expenses. As a characteristic of the sacred nature of the ceremony, it may be mentioned that these garlands are ever after religiously kept by the bride, and supply a married woman with a solemn expression of asseveration only used on very serious occasions (*μὰ τὰ στέφανά μου*!). They are considered as symbolizing the family ties, and are, therefore, hung up under the *εἰκόρες*, or pictures of the *Panaghia* and the other patron saints which form the *Lares* of the modern Greek household and are supposed to watch over the peace and prosperity of the family¹.

The ceremony over, they all adjourn to dinner at the bridegroom's house. During the banquet the bride stands with her face veiled until, at a given moment, the best man approaches her and lifts up the veil. The following day is devoted to dancing and general merry-making. On the third day takes place the curious rite of the bride's formal farewell to the village fountain, which she is to visit no more as a maiden. For the last time she carries there a new pitcher, which she fills with water, and then throws into the fountain different objects, mixed with crumbs of bread. This touching act is followed by more singing and dancing round the fountain, and forms the concluding feature of the festival.

¹ An oil lamp usually hangs before these pictures, and on festive occasions they are crowned with flowers. In case of fire, or any other sudden calamity, the pious Greek's first care is to save his household gods. There are numerous traditions of danger averted through their timely interference and punishment inflicted for remissness in attending to their proper worship, as, for instance, neglecting to light the lamp, or to burn incense before them. In all this one clearly sees a continuation of the cult of the ancient *ἐφέστιοι θεοί*, slightly altered to meet the requirements of the Christian religion.

PART II.

ROMANTIC POETRY.

INTRODUCTION.

UNDER the head of "Romantic Poetry" I have included four groups of songs dealing with imaginary subjects. I need not enter into an analysis of each particular group. Their difference from each other consists not so much in language or metre as in subject-matter, and will be obvious to the reader. It would be well, however, to point out the common characteristics which distinguish this class of poems from those forming the First Part of the collection. There is a fundamental difference between the two classes, and, were it not for the fact that they both consist of pieces composed in the same language, they might well be taken for the productions of two entirely distinct races.

In this difference we recognize the influence of the same causes which have always tended to split up the Hellenic nation into a number of communities distinguished from each other by local peculiarities of manners, customs, tastes, interests, and, in a less degree, of speech. The Greek mountaineer stands towards the Greek islander pretty much in the same relation as the Spartan stood towards the Athenian in ancient times. He is rough and turbulent, and, as might be

expected, the Muse which appeals to his bold, untamed spirit is the one which best reflects the rugged grandeur of his native crags. Though he may be far from home, and live under utterly different conditions, he still clings with affection to the songs which remind him of the exploits of his Klepht ancestors, and bring back to his ears the roar of the storm raging among the rocks.

On the other hand, the inhabitant of the maritime towns, as well as of the islands, is a polished, lively, witty individual, delighting in the pursuits of peace and the pleasures of love. The noise and gossip of the street are as dear to him as those of the market-place were to the contemporaries of Aristophanes. “Τί νεώτερον;” is still the inevitable accompaniment of the modern Athenian’s morning salutation, and points to the same thirst for information, the same keen interest in the little events of every-day life which characterised the men who formed the audience of Socrates in the *Agora*. This is not a fanciful resemblance, visible only to the eyes of an enthusiastic student too anxious to discover in the life and language of modern Hellas the traits which lend such charm to ancient Greek literature. It is a real, self-proclaiming fact, obvious to any traveller who chooses to use his eyes for other purposes besides that of gazing in more or less inane wonder at the ruins of the Parthenon, or at the columns of the Olympian Zeus. This observation may be illustrated by the testimony of two men as different from each other as it is well possible for two human beings to be. The first is a late professor of Logic at a Scottish University, the second an Italian

revolutionist who spent some years of his adventurous life in Greece.

Mr Minto, in the Introduction to his *Manual of Logic*¹, says :—

“It (*i.e.* dialectics) was a game that could flourish only among a peculiarly intellectual people ; a people less acute would find little sport in it. The Athenians still take a singular delight in disputation. You cannot visit Athens without being struck by it. You may still see groups formed round two protagonists in the cafés or the squares, or among the ruins of the Acropolis, in a way to remind you of Socrates and his friends. They do not argue, as Gil Blas and his Hibernians did, with heat and temper, ending in blows. They argue for the pure love of arguing, the audience sitting or standing by to see fair play, with the keenest enjoyment of intellectual thrust and parry. No other people could argue like the Greeks without coming to blows. It is one of their characteristics now, and so it was in old times two thousand years ago.”

Here is an equally characteristic story related by the Venetian patriot²:—

“Il y a quelques années il existait à Athènes un étrange personnage : on aurait dit un philosophe cynique du quatrième siècle avant Jésus-Christ ; c’était Diogène ressuscité. Il était né dans l’île de Sérîphe ; c’est pourquoi on l’appelait Sérîphios.

¹ *Logic Inductive and Deductive*. University Extension Manuals, 1893, p. 4 foll.

² *Vingt Ans d’Exil* par Marco Antonio. Paris, 1868, Notes, 7.

Un jour, Sériphios, près du célèbre monument choragique appelé vulgairement *Lanterne de Diogène*, criait à tue-tête : ἄνδρες Ἀθηναῖοι. ἄνδρες Ἀθηναῖοι, '*Hommes Athéniens, hommes Athéniens !*' Un grand nombre de personnes s'étant réunis autour de Sériphios, on lui demanda : 'Pourquoi nous as-tu appelés ? que nous veux-tu ?'—'Comment !' dit Sériphios, 'ce n'est pas vous que j'appelle. Vous n'êtes pas des ἄνδρες (*hommes*), vous êtes de grosses bêtes. Ce sont les ombres des anciens que j'appelle. Allez-vous-en au diable, bêtes. Laissez-moi causer avec les grandes ombres des anciens.....' Ἀνδρες Ἀθηναῖοι, ἄνδρες Ἀθηναῖοι !'

"Sériphios, tout en niant que ses concitoyens soient les descendants des *hommes Athéniens*, tout en affirmant leur dégénération, donnait par ses paroles un démenti à ses paroles mêmes. C'était là du Diogène tout pur."

These two pieces of evidence, coming as they do from sources so different, will suffice to confirm the result of my own observation and bear out my statement that in the Greek of to-day one can see the living representative of the old Hellene, and in his life, literature, and language an expression of the spirit that produced the works which we are taught to admire at school. But this digression has taken me rather too far away from the immediate subject of my introduction. To return.

The following poems chiefly belong to the islands of the Ionian Sea and of the Archipelago, and to the towns on the coasts of Greece and Turkey. Taken as a whole they afford us a good many glimpses of the life of the plains as distin-

guished from that of the highlands, illustrated in another portion of this work. The thunder of the gun is exchanged for the softer tone of the guitar ; the love-song fills the room of the war-cry ; and the warrior-mother's wild lamentations are replaced by the gentler sighs of the love-sick swain, or the melancholy complaints of the broken-hearted maiden. No discordant sound of mountain glens swept by the wind comes to disturb the music of purling streams and the murmur of the rippling blue sea ; no cloud breaks the azure of the sky, or obscures the rich sunshine of the country-side : Love, prosperous or disappointed, laughter of joy, or tears of sorrow, form the variations of light and shade in this picture of peace and innocence,—the only changes in its atmosphere of perfect serenity.

Such is the general character of the poems which I have ventured to class under the somewhat vague title of " Romantic Poetry." As has been said above, they represent the genius of the people of the coast and islands. It is impossible to specify their origin more accurately ; for, wherever they may have been produced, they are the common property of the Hellenic race, from the shores of the Euxine to the island of Cythera, and from Corcyra in the west to Smyrna in the east. A song or distich originally composed in the shadow of the Chian mastich-groves may a short time afterwards be heard sung under the glare of the street lamps of Constantinople. Dialectical differences do not help us much in our attempts to trace their origin ; for in the majority of cases as soon as a song is transplanted from its native soil, it loses part of its

local colour and gradually assumes the character of its adopted home. The Greek language is so elastic that provincial idioms and expressions can easily and, so to speak, unconsciously disappear without in the least altering either the sense or the rhythm of the original. This fact deserves the attention of those scholars who, like Prof. Fick, attempt, after the lapse of thirty whole centuries, to reduce Homer's poetry to its original dialect, on the assumption that its present form is the result of a deliberate and systematic 'redaction.' The history of modern Greek poetry, as exemplified in the contents of the present volume, plainly proves that this transformation is the work of a slow, natural, and unavoidable process,—not unknown in the annals of the popular literatures of other nations also,—and satisfactorily accounts for any discrepancies of style and language noticeable in the Homeric poems. In the comparative paucity of such discrepancies we detect the influence of a general law according to which the universality of popular poetry tends to supply it with a uniformity of style under which all traces of racial and local peculiarities are hopelessly lost.

We may remark, however, in general terms that, so far as external form is concerned, there is a radical difference between the Heroic and Romantic poems of Modern Greece: the former are always composed in the fifteen-syllable *versus politicus* described elsewhere, and do not rhyme. There is a single exception to the last rule in one of the pieces included in the First Part (IX), but there I am inclined to attribute it to the mere influence of transplantation rather than to any deeper

cause. Those in the latter category are composed in all kinds of metres, generally brisker and livelier than the heroic, and always in rhyme. It may also be added that the productions of the islands and of the coast of Asia Minor, in particular, are distinguished from those of Greece proper by their more complicated and artistic versification. Further, their language, comparatively speaking, contains a greater number of words derived from Italian than from Turkish sources. This is, of course, due to the fact that the inhabitants of these countries came into closer and more lasting contact with the merchants and soldiers of the Venetian and Genoese Republics than did those of the Greek continent. But with regard to the foreign element of Greek speech in general, it must be observed that it is in no case considerable or material, and that it chiefly consists in technical terms which might easily be replaced by equivalents of Hellenic origin, without the slightest detriment to the richness of the language.

On the other hand it must be admitted that the romantic literature of the Middle Ages has exercised an undoubted and deep influence on the popular Greek Muse. Many of the romances of Western Europe were translated into Greek, and some of them still live in the memory of the people. Under the Hellenized name of a hero or a heroine one can easily recognize a Frank knight and his lady-love : the wizard and the fortress, the labours and the final victory of virtuous valour over wickedness, are all there. There also exist long epics constructed by medieval Greek poets on western models, the best known of them being the romance of "Erotocritos," a

work of the eleventh or twelfth century, still very popular in Greece.

I purposely refrain from entering upon a critical discussion of the poetic value of these pieces: some are good, others indifferent, but they all serve equally well my object of illustrating the close relationship of modern to ancient Greek. It remains for the reader to decide as to their intrinsic merits.

I. IDYLLS AND LOVE SONGS.

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I. THE SHEPHERDESS.

A shepherd-girl has lost her favourite lamb. In her despair she calls on the Holy Virgin to help her to find it. The Virgin hears the maiden's prayers and delivers her darling back into her arms. This is the theme of the first Idyll,—a trite occurrence of bucolic life, ennobled by the tender pathos of sentiment and the exquisite sweetness of language. The maid's touching grief and her naïve appeals to the "Protectress of the unhappy and sorrowful" have something unutterably charming in them,—something that defies analysis.

The prayer and promise of offerings,—chaplets, candles, and a silver figure representing the lost and recovered object,—common in Greek and Roman Catholic countries, still remind one of classical times, and show that these most congenial forms of paganism are not dead yet, nor likely to die soon, in the sunny south.

The peasants of Greece, like those of Italy, will for a long time to come believe in the omnipotence of the Holy Virgin (who, after all, is none other than a heathen goddess in Christian disguise), no less than in the presence of Nymphs (*Νεραΐδες*) and Satyrs (*Καλλικάντζαροι*), with which the creative imagination of their ancestors has peopled every wood and spring of their classic soil.

THE SHEPHERDESS.

A SHEPHERD-GIRL, rose-born, lost her lamb in the desert.
In despair she runs up to the mountains and calls to it :

“My White one, light of my eyes, where art thou ? Tell me. My lamb, where art thou ? Why dost thou not speak ?

“O Heaven ! I have lost my lamb : it is gone ! Pitiest thou me not ? Lovest thou me not ?”

Over the glens the maid runs with her golden locks dishevelled, and with tears in her eyes she lifts up her hands to the Virgin :

“O All-holy, sweet Virgin, reveal to me where my White one is, and I shall bring thee flowers woven in wreaths, and white little candles early in the morning.

“O holy Virgin, work a miracle, and I shall make thee a lamb, all silver, and hang it on thy venerable picture !”

God brings on day, and the shepherd-girl jumps and laughs for joy, holding her lamb in her arms, and kissing it, like a dove.

II. THE MAID'S DREAM.

Here again we are introduced to the successor of an ancient goddess. In this instance it is St Paraskevè ("St Friday," a lit. transl. of the Hebrew "Preparation"). She is identified with Venus, at least most of her attributes correspond to those belonging to the purest conception of the goddess of love, before she degenerated into, or was raised from, the rôle of a patroness of lust. The name given to the same day of the week in the Romanesque languages (Ital. *Venerdì*, Fr. *Vendredi*, etc. = *dies Veneris*); the consecration of springs and shrines to her; her supposed influence over matters of love, illustrated by the scene of the girl sleeping in the saint's sanctuary for the purpose of propitiating her,—all tend to render this theory plausible.

The belief in dreams has given rise to, and, in its turn, is kept alive by the existence of a class of professional Dream-Interpreters (*Ὀνειροκρίτισσαι*), as numerous as that of Potion-Makers (*Μάγισσαι*), who thrive on the superstitious credulity

of the young and ignorant. In the present case it is the maid's own mother that attempts to explain the dream, which was presumably sent by the saint. Her interpretation does not agree with her daughter's wishes, and the latter volunteers an equally ingenious and much more satisfactory explanation.

There is a similar piece in Passow (No. 412).

TO ONEIPON THΣ KOPHΣ.

Μέσ' ὅς τὴν ἀγία' Παρασκευή'

Κόρη κοιμᾶται μοναχή·

Κοιμᾶται κι' ὀνειριάζεται,

Βλέπει ὅτ' ἀρράβωνιάζεται.

Ὕ(ε) περιβόλι ἔμβαινε,

5

Ψηλὸν πύργον ἀνέβαινε.

Κ' ἔτρεχαν δύο ποταμοί, κ' ἔ(σ)κυψε νὰ πῖη νερό'.

“Ἐγώ, μάνα μ', ὀνειριάστηκα,

Εἶδα ὅτ' ἀρράβωνιάστηκα,

Ὕ(ε) περιβόλι ἔμβαινα,

10

Ψηλὸν πύργον ἀνέβαινα.

Κ' ἔτρεχαν δύο ποταμοί, κ' ἔ(σ)κυψα νὰ πῖω νερό'.”

“Κόρη μ', τὸ περιβόλ' ὁ θάνατος,

Κι' ὁ πύργος εἶν' τὸ μνημά σου.

Τὰ δύο ποτάμια, τὸ νερό',

15

Τὰ δάκρυα ποῦ θὰ χύσω ἔγω'.”

“Μάνα μ', κακὰ τὸ ἔξηγησες,

Μάνα μ', κακὰ τὸ διάλυσες.

Τὸ περιβόλ' ὁ γάμος μου,

Κι' ὁ πύργος εἶν' ὁ ἄνδρας μου.

20

Τὰ δύο ποτάμια, τὸ νερό',

Ὁ γάμος ποῦ θὰ κάνω ἔγω'.”

THE MAID'S DREAM.

AT Saint Paraskevè's church a maiden is sleeping alone. She sleeps and dreams that she is betrothed. She saw that she entered into a garden, and went up a high tower. Two streams ran by, and she stooped to drink thereof.

"I dreamt, my mother, and saw that I was betrothed. I entered into a garden and went up a high tower. Two streams ran by, and I stooped to drink thereof."

"My daughter, the garden is thy death, and the tower is thy tomb. The two streams—the water—are the tears which I shall shed."

"My dear mother, thou hast ill-interpreted it ; mother mine, thou hast ill-explained it : the garden is my wedding and the tower is my husband ; the two rivers—the water—are my married life."

III. MARIA.

The First of May is celebrated in the East, just as in the West of Europe, with exceptional *éclat*. The day begins with an early excursion into the fields for the purpose of "meeting, or catching May" (*πιάνω τὸν Μάϊ*), a personification of Summer, and probably a reminiscence of a Dionysic rite. On their way back the party pick flowers, out of which a garland is made and hung over the main entrance of the house. Flowers are also spread round the windows, over the walls, and so on. Banquets, songs, and dances in the open air occupy the rest of the day. The young of both sexes dance together and improve the opportunities for flirtation which the occasion affords.

In the following Idyll a young man bewails the premature death of the maid whom he had met the year before at one of these festivals.

ΜΑΡΙΑ.

1. Μόλις ἔφεγγε τ' ἀστέρι
Τῆς αὐγῆς γλυκά, γλυκά,
2. Μόσχους ἔχυνε τ' ἀέρι,
Ἵ τὴν ὥραί' πρωτομαϊά',
3. Πρὶν ἀρχίσουν τὰ τραγούδια,
Τὸ ἔξεφάντωμ', οἱ χοροί,
4. Πρώτη ἔπρόβαλες, Μαρία,
Πρώτη ἔπρόβαλες (ἐ)σύ.
5. Τὰ μαλλία σου ἔπέφταν πλήθος
Εἰς τὸν κάτασπρὸ λαιμό',
6. Καὶ σοῦ ἔστόλιζε τὸ στῆθος
Ῥόδ' ὥραι' παρθενικό'.
7. Καὶ ἔς τὸ χρονιασμα. Μαρία,
Πάλ' ἀπέρας' ἀπ' ἐκεῖ,
8. Ἀπ' τὴν ἔρημ' ἐκκλησιά'
Ὅπου σ' εἶχα πρωτοῖδῃ.
9. Μ' ἀντὶ ναῦρ' ὥραιὸ' σῶμα,
Θεῖο' βλέμμ' ἐρωτικό',
10. Εἶδα κάτασπρὸ λιθάρι
Κί' ἀπὸ ἑπάνω ἔνα σταυρό'.

MARIA.

THE star of Morn was just beginning to shine sweetly, the air to pour forth its perfume on the fair first of May—before the songs, the sports, and the dances commenced,—when thou, Maria, camest forward first, first of all.

Thy hair fell in profusion o'er thy milk-white throat, and a fair maidenly rose adorned thy breast.

A year later I went the same way again, Maria ; I passed by the desolate church where I saw thee for the first time. But, instead of meeting a pretty form, a heavenly, lovely glance, my eyes met a white stone with a cross upon it.

11. Μοναχὸς 'ς τὴν ἐρημίᾳ,
Ἐγονάτισα σιμὰ
12. Εἰς τὸ μνημῆμά σου, Μαρία,
Καὶ τὸ φίλησα γλυκά.
13. Κι' ἀπὸ τ' ἄνθη τὰ 'σπαρμένα
Ἔκοψά 'να μοναχό',
14. Ἄσπρ', ἀγνὸ' ὥσ' ἂν καὶ σέ(να),
'Σ' ἂν καὶ σέ παρθενικό',
15. Καὶ τὸ 'ταίρι(α)σα μ' ἐκείνο,
Ὅπου μοῦχες δώσει σὺ
16. Ἄπ' τὸν κῆπο' μὲ τὰ κρῖνα
Δι' ἀνάμνησιν σκληρή.
17. Τό 'να σύμβολο' θανάτου,
Τ' ἄλλο' νειότης κ' εὐμορφίας,
18. Καὶ χαρᾶς πάντα 'δῶ κάτου
'Αδελφῆς τῆς συμφορᾶς.

Alone in the desert I knelt close by thy grave, Maria, and kissed it gently. From among the scattered flowers I picked one alone—a white, pure, and, like thee, virgin blossom—and matched it to the one which thou hadst given me from the garden of lilies for cruel remembrance: the one an emblem of death, the other of youth, and beauty, and of joy which, here below, is ever sister to sorrow.

IV. THE OLD MAN.

The following piece is a humorous satire on a love-smitten old man. His attempt to snatch a kiss meets with a well-deserved explosion of scorn on the maid's part. Her disgust and the openness with which she gives vent to it find a curious parallel in one of the Idylls ascribed to Theocritus (*Βουκολίσκος*, Theocr. xx.).

For the sentiments and language of the latter part of the piece compare Passow, Nos. 567, 577.

Ο ΓΕΡΟΣ.

Ἀπὸ κάτ' ἴς(ἐ) μία' μουριῖδα

Ἐκάθοταν μία κορασίδα.

Ἐκαθόταν κ' ἕνας γέρος.

Ἐκατὸ' χρονῶ' τὸν ἔξέρω.

(Σ)κύφτ' ὁ γέρος νὰ φιλήσῃ,

ξ

Σαλια, μύξα(ι)ς τὴν γεμίζει.

“Φεῦγα, γέρο, ἔπὸ κοντά μου,

Κὶ ἀγα(γ)ούλιας ἡ καρδιά μου.

“Τὶ τοῦ γέρου τὰ παιγνίδια

Εἶναι σκόρδα καὶ κρομμύδια,

10

Τὶ τοῦ γέρου τὰ κανάκια

Ἵν' νερόβραστα σπανίγια.

“Καὶ τοῦ νέου τὰ παιγνιδάκια

Μόσχος καὶ γαρυφαλλάκια,

Καὶ τοῦ νέου καὶ τῆς κοπέλλας,

15

Μόσχος εἶναι καὶ κανέλλα.”

THE OLD MAN.

BENEATH a mulberry-tree sat a maiden. There also sat
an aged man, a hundred years old I know him to be.

The old man bends forward to kiss her, and fills her
with the uncleanness of his mouth and nose.

“Away with thee, old man,” she says, “far from me;
my heart loathes thee. An old man’s blandishments are like
garlic and onions. An old man’s dalliance is like parboiled
spinach. Whereas the young man’s sweet sports are like
musk and cloves. A young man’s and a young maiden’s
sports are like musk and cinnamon.”

V. Ο ΠΝΕΥΜΑΤΙΚΟΣ.

ἽΣαρά'ντα ἴμέρα(ι)ς μελετῶ,
 Νὰ ἴπά'ω ἴς τὸν πνευματικό'.
 ἽΠηγαίνω μία', ἴπηγαίνω δύο,
 ἽΔὲν τὸν εὐρίσκω μοναχό'.

Μία' Κυριακή', πουρνό', πουρνό'
 ἽΠάγω τὸν ἴρίσκω μοναχό'.
 (Σ)κύφτω φιλῶ τὸ χέρι του,
 Κάθουμαι ἴς τὸ μεντέρι του.

“ Παπᾶ μου, ἴξομολόγα με,
 Τὰ κρίματί μου ἴρώτα με.”
 “Τὰ κρίματά σου ἴναι πολλά,
 Καὶ ἀγάπη' νὰ μὴ κάνης πλεία.”

ἽΣὰν ἀρνη(σ)τῆς (ἐ)σύ, παπᾶ,
 Τὸν ἄρτο' καὶ τῇ' λειτουργία',
 Τότε(ς) καὶ ἴγὼ θὲ ν' ἀρνη(σ)τῶ
 Τὰ μαῦρα ἴμάτια ἴπ' ἀγαπῶ.”

ἽΠά'ει ὁ παπᾶς ἴς ταῖς ὥραις του,
 ἽΠά'ω καὶ ἴγὼ ἴς ταῖς κόραις του.
 ἽΠά'ει ὁ παπᾶς ἴς τὴν ἐκκλησία',
 ἽΠά'ω καὶ ἴγὼ ἴς τὴν παπαδιά'.

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THE CONFESSOR.

I HAVE been these forty days thinking to go to the Confessor's. I went once ; I went twice. But I cannot find him alone.

One Sunday, early in the morning, I went and found him alone. I bend and kiss his hand, and sit down on his sofa :—

“My father,” I say, “confess me ; ask me about my sins.”

“Thy sins are many. Thou must make love no more.”

“When thou, my father, refusest the offerings of loaves and cakes, then shall I also give up the sweet black eyes which I love.”

The priest goes to his “Hours” ; I, on my part, go to his daughters. The priest goes to church ; I, on my part, go to Mrs Priest.

VI. TO ΨΕΥΤΙΚΟ ΟΝΕΙΡΟ¹.

Κόρη βλέπει 'ς τὸν ὕπνο' της, βλέπει καὶ 'ς τ' ὄνειρό' της
 Τὸν νέο' ποῦ ἀγάπαε 'πὼς εἶχε 'ς τὸ πλευρό' της.
 Μ' ὄντας 'ξυπνάει καὶ τηρᾷ 'πὼς εἶναι μοναχὴ της,
 Τὴν 'παίρ(ν)ει τὸ παράπονό' καὶ δέρ(ν)ει τὸ κορμί της·
 Μαλώνει μὲ τὸ 'πάπλωμα, σκίζει τὸ μαξιλάρι·
 "Μαξιλαράκι μ' ἄκληρο' καὶ 'πάπλωμα ῥημάδι,
 Τί 'κάνατε τὸν ἀγαπῶ—τὸ νέο', τὸ παλληκάρι;"

¹ Cf. Passow (No. 544).

VII. TO ΜΑΝΤΗΛΑΚΙ.

"Νεράντζι 'πὸ τῇ νεραντζία' καὶ μῆλο' 'π' τὸ Μυσίρι,
 Νὰ εἶχ' νεράντζι νὰ 'ριχνα 'ς τὸ πέρα' παραθύρι,
 Νὰ 'τσάκιζα τὸν μαστραπᾶ' 'πῶχει τὸ καρνοφύλλι·
 'Ιὰ σέ(ν') τὸ λέγ', ἀγάπη μου, 'ποῦ 'σαι 'ς τὸ παραθύρι·
 Τὸ μαντηλάκι 'ποῦ κεντᾷς ἐμέ(να) νὰ τὸ στείλῃς."
 Κάθε βράδυ τῆς τὸ 'λεγε καὶ τὸ πουρνὸ' τὸ στέλ(ν)ει.
 'Σ τὰ γόνατά του τὸ 'ριξε, κάθεται τὸ 'ξετάζει·
 "Γιὰ πέ(ς) μου, μαντηλάκι μου, πῶς μ' ἀγαπ' ἡ κυρά σου;"
 "Σὰν θαλασσα βουρλίζεται, 'σὰν κύμα δέρ' ὁ νοῦς της."

THE FALSE DREAM.

A MAIDEN sees in her sleep, she sees in her dream that she had by her side the youth whom she loved. But when she wakes and finds herself alone, she is seized with grief and beats herself. She scolds her blanket and tears her pillow :—"Lotless pillow, and outcast of a blanket ! What have you done with the one I love, with the youth, the dear brave lad ?"

THE HANDKERCHIEF.

"O RANGE from the orange-tree and apple from Egypt ! Would that I had an orange to throw at yonder window, and hit the cup with the carnation in it ! I speak to thee, my love, who art at the window. The little handkerchief which thou embroiderest, send it to me."

He spoke to her every evening, and at last she sends it one morning. He spread it out on his knees and questioned it :—

"Tell me, my dear little handkerchief, how fond of me is thy mistress ?"

"She is raging like the sea, and her mind is tossed about like a wave."

VIII. Ο ΑΓΑΠΗΤΙΚΟΣ.

“Ἦθελα νάρτῳ τὸ βράδυ, μὰ ἴπιασε ψιλὴ βροχή,
 Καὶ τὸν θεὸν περικαλοῦσα ἰὰ νὰ σ’ εὔρω μοναχὴ.
 Μίτε μοναχὴ σ’ εὐρίσκω, μήτε μὲ τὴν μάνα σου,
 Μόν’ σ’ εὐρίσκω στολισμένη μέσ’ ἔς τῆς φιληνάδαις σου.”

“Καὶ τί νέος εἶσαι σύ,
 Ποῦ φοβᾶσαι τὴν βροχή;
 Εἶχα ροῦχα νὰ σ’ ἀλλάξω,
 Πάπλωμα νὰ σέ σκεπάσω,
 Καὶ κορμάκι ν’ ἀγκαλιάσης,
 Κ’ ἔτσι νὰ διασκεδάσης.”

5

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IX. Η ΚΟΝΤΟΥΛΑ.

Μία κοντουλα, μία γιομάτη,
 Μία νεραντζομαγουλάτη,
 Πῶχει τὸ βυζὶ λεῖμόνι,
 Κι’ ὅποιος νὰ τὸ διῇ λαβώνει.

“Μωρ’, ἄς τὸ διῶ κι’ ἄς λαβώσω,
 Τὸ χεράκι μου ν’ ἀπλώσω.
 Ἄς τὸ διῶ καὶ ἄς τὸ πιάσω,
 Κι’ ὅ,τι ἔχω ἄς τὸ χάσω.”

5

THE LOVER.

“**I** INTENDED to come last night ; but it began to drizzle, and I prayed to Heaven that I might find thee alone. I find thee neither alone, nor with thy mother ; but I find thee in full dress among thy friends.”

“What sort of youth art thou, to be afraid of the rain ? I had clothes for thee to change, I had a blanket to cover thee with, and a pretty body for thee to embrace, and so enjoy thyself.”

THE PRETTY LITTLE MAID.

A PRETTY, plump, little maid ; a maid with cheeks like oranges, whose breast is like a lemon, and whoever sees it is wounded.

“Oh ! let me see it and be wounded ; let me stretch my hand. Let me see and seize it, and may I lose all that I possess !”

X. Η ΑΓΝΩΡΙΣΤΗ.

1. Ποία εἶναι τούτη
 'Ποῦ κατεβαίνει
 'Ασπρὸν τυμένη
 'Οχ τὸ βουνό';
2. Τώρα 'ποῦ τούτη
 'Η κόρη φαίνεται,
 Τὸ χόρτο' γένεται
 "Ανθ' ἀπαλό',
3. Κ' εὐθὺς ἀνοίγει
 Τ' ὥραϊα κάλλη
 Καὶ τὸ κεφάλι
 Συχνοκουνεῖ,
4. Κ' ἐρωτᾷ μένο'
 Νὰ μὴ τ' ἀφήσῃ,
 Νὰ τὸ πατήσῃ
 Παρακαλεῖ.
5. Κόκκινα κί' ὄμορφ'
 'Εχει τὰ χεῖλια
 'Ωσὰν τὰ φύλλα
 Τῆς ῥοδανιάς,

THE FAIR UNKNOWN.

WHO is she that is coming down the mountain dressed
in white?

Now that this maiden is coming forward, the grass is turning into a soft flower.

It forthwith unfolds its charming beauties and swings its head to and fro,

And, enamoured, it prays that she may not spare it, but tread upon it.

Her lips are red and well-shaped like the leaves of a rose-bush

6. Ὅταν χαράξῃ
 Καὶ ἡ ἀγούλα
 Λεπτὴ βροχοῦλα
 Στέλ(ν)ει δροσιᾶς.

7. Καὶ τῶν μαλλίων της
 Τ' ὠραῖο' πλήθος
 Ἰάνου 'ς τὸ στῆθος
 Λάμπει ξανθό'.

8. Ἔχουν τὰ ῥάτια της,
 Ὅπου γελοῦνε,
 Τὸ χρῶμα ποῦναι
 'Σ τὸν οὐρανό'.

Ποία εἶναι τούτη
 Ὅχ τὸ βουνό' ;

At daybreak, when the morn sends down a gentle shower
of dewdrops.

The beautiful wealth of her golden locks shines on her
breast.

Her laughing eyes have the colour that is on the sky.

Who is she from the mountain ?

XI. Η ΑΠΙΣΤΟΣ.

Ποῦν' οἱ ὅρκοι, ποῦν' ἡ πίστις,
 Ποῦ 'ναι ὅσα σὺν μ' ὠρκίστης;
 Ποῦν' τὰ στέφανα τοῦ γάμου,
 Ποῦ 'ναι τὰ ῥόδα κ' ἡ μυρτιάι(ς);

Ἄν ἐθέλῃς 'ιὰ νὰ ζήσω,
 Δός μου τὰ λουλούδια 'πίσω·
 Δός μου 'πίσω τὰ λουλούδια,
 Μὲ φιλία φαρμακ' μένα,

Τὰ λουλούδια μαραμένα
 Ὅπου σ' ἔδιδα (ἐ)σέ(να).

5

10

THE FAITHLESS ONE.

WHERE are thy vows? Where is thy faith? Where are
all that thou hadst sworn to me?

Where are the marriage-chaplets? Where are the roses
and the myrtle-boughs?

If thou wantest me to live, give me my flowers back. Give
me back the flowers now poisoned with kisses,

The flowers, now faded, which I once gave thee.

XII. ΘΑΝΑΤΟΣ.

'Σ τὰ μαῦρα 'ντυμένη,
 'Σ τὰ μαῦρα θὲ νᾶσαι,
 Καὶ 'μὲ θὰ θυμᾶσαι,
 Καὶ πάντα θὰ κλαί'ς.
 Θὰ ἔλθῃ μία ἡμέρα,
 Χρυσῇ μου περιστέρα,
 'Σ τὸν τάφο' μου ἐπάνω
 Νὰ ῥίξῃς μυρτιαῖς,
 Μυρτιαῖς καὶ τρ'αντάφυλλα,
 Κι' ἄνθῃ τοῦ παραδείσου,
 Καὶ πάντα μὲ δάκρυα,
 Θὰ λέ'ς ὅχ' ἐμέ.
 Αὐτὰ τὰ ὠραῖα
 Γλυκύτατα 'μάτια
 Μὲ φέρ(ν)ουν μία' λαύρα'
 Φρικτὴ' 'ς τὴ' καρδιά'.

5

10

15

XIII. ΣΤΕΝΑΓΜΟΣ.

'Σὰν ῥόδο' 'ποῦ 'β(γ)αίνει
 'Σ τὸν κόσμον' κι' ἀνθίζει,
 Μία' 'μέρα' μυρίζει,
 Μία' 'μέρα' βαστᾷ.
 Τὴ' δεύτερ' ἀέρας
 Τὰ φύλλα τ' ἀρπάζει,
 Τὴ' νειότη' δαμάζει
 Καὶ τὴν εὐωδιά'.
 'Σὰν ῥόδο' 'μαράνθη
 Κ' ἡ ἀθῶα καρδιά μου,
 'Η νειότη' μου 'χάθη,
 Τὸν τάφο' ζητᾷ.

5

10

DEATH.

CLAD in black, in black weeds, thou shalt be, and thou shalt remember me and ever weep.

There will come a day, my golden dove, when thou shalt spread myrtle-boughs on my grave,

Myrtle-boughs and roses and blossoms of paradise ; and ever in tears thou shalt cry Ah me !

These fair sweet eyes bring a fearful flame into my heart.

A SIGH.

LIKE a rose which bursts forth into the world and blossoms : it smells for a day ; for a day it lasts. On the following day the wind snatches its petals away, subdues its youth and its perfume. Like a rose has faded my innocent heart ; my youth is gone ; it seeks the grave.

XIV. Ο ΕΡΑΣΤΗΣ.

• Τάφε σκληρέ, 'ποῦ κρύπτεις
 Τῇ' νέα' 'ποῦ λατρεύω,
 Πολλὰ δὲν σοῦ γυρεύω,
 Μία' χάρι' σοῦ ζητῶ.

Νὰ μὲ δεχθῇς κ' ἐμέ(να)
 'Σ τὸ χῶμά σου τὸ κρύο',
 Ν' ἀναπαυθῶ πλησίον
 'Εκείνης 'π' ἀγαπῶ.

5

XV. Ο ΚΤΝΗΓΟΣ.

Τάξε πῶς ἤμαστε πουλία,
 Πουλία ζευγαρωμένα,
 Καὶ 'πέρασ' ἕνας κυνηγός,
 Καὶ 'σκότωσε τὸ ἕνα.

'Ανάθεμά σε, κυνηγέ,
 'Ποῦ 'σκότωσες τὸ ἕνα
 Καὶ δὲν μᾶς 'σκόπωσες τὰ δύο,
 Νὰ 'πά'μ' ἀγκαλιασμένα.

5

THE LOVER.

CRUEL grave, that concealest the maid whom I worship,
I ask not much of thee : one favour I solicit :
That thou shouldst receive me also in thy cold bosom, that
I may rest by the side of her whom I love.

THE HUNTER.

FANCY that we were birds,—a loving couple of birds,—and
that a huntsman went by and shot one of us.
A curse on thee, huntsman, who hast killed only one !
Why didst thou not kill us both, that we might perish in
each other's arms ?

XVI. SERENADES.

The following two pieces are specimens of the songs known as *πατινάδες*¹ or *σερενάδες* (Ital. *serenata*). This kind of erotic poetry flourishes especially in the big towns on the coast of Greece and Asia Minor. The Italian custom of bands of young men serenading their lady-loves during the long moonlit nights of summer was early adopted by the Greeks of the great commercial centres, who have always maintained relations with Italy, and whose life is modelled on a more Western pattern than that of the inhabitants of the interior.

This form of poetry is generally characterised by a warmth and intensity of feeling which often reminds one of the impassioned effusions of the Lesbian Muse.

The description of the effects of love in the first of these two pieces may be compared with some of Sappho's songs, especially with the one referred to in the Notes. Old Charon figures here as the personification of Death,—a more exalted rôle than the one which he plays in Classical Mythology. Indeed, in the modern Greek mind he seems to combine the functions of Apollo and Hermes with those familiar to the

¹ This word is a corrupt form of the Ital. *mattinata* which, like the Fr. *aubade*, means a morning's music under one's windows.

ancient Charon. He is sometimes described as the bearer of a quiver and bow (*σαῦρα*), with which he inflicts sudden death, at other times as a messenger whose errand is to summon the doomed person to the next world, and again as the ferryman who conveys the soul to the land of Shades. In the piece under consideration he appears in the first of these characters.

The second song is in a milder vein. The lover threatens to take the more practical course of seeking in a new love consolation for his disappointment, and so pay the faithless one back in her own coin.

ΠΑΤΙΝΑΔΕΣ.

1.

Ὁ ἔρωτάς σου μ' ἀναψε μία' φλόγα 'ς τὴν καρδιά',
 Καὶ μὲ φλογίζ' ἀλύπητα, 'δὲν 'ύρίσκω ἡσυχία'.
 Ὅπου γυρίσω βάσανα, ὅπου σταθῶ σκοτοῦραι(ς),
 Βλέπω τοῦ Χάρου κ' ἔρχονται ἢ κρυεραὶ(ς) λυγοῦραι(ς).
 Σπαράττει τῶμα 'ς τὴν καρδιά', τρελλὸς θὰ καταντήσω, 5
 Ὑπερδεύθηκα 'ς τὰ κάλλη σου, 'σὰν τὸ κερὶ θὰ σβύσω.
 Τρέξε, ψυχὴ μου, πρόφθασε ἰατρεία' νὰ μοῦ δώσης·
 Μ' ἓνα σου βλέμμα ἱλαρὸν τὸν φίλόν σου νὰ σώσης.

2.

Πῶς ἡμπορεῖς κί' ἀλλάζεις τὴν καρδιά' σου;
 Μάθ' ὅτι καὶ 'γὼ μίαν ἄλλην ἀγαπῶ.
 Μ' ἄλλης φιλίας θὰ σβύσω τὰ 'δικά σου,
 Μ' ἄλλην θὲ νὰ ζῶ, καὶ σὲ θὰ λησμονῶ.
 'Δὲν μ' ἀγαπᾶς καὶ λέ'ς πῶς μὲ λατρεύεις. 5
 Μὲ τέτοια λόγια δύο χρόνους μὲ πλανᾶς.

SERENADES.

1.

MY love of thee has kindled a flame in my breast, and burns me mercilessly—I can find no rest. Wherever I turn I find torture ; wherever I stand I meet with trouble ! I feel Charon's cold languor creeping upon me.

My blood is boiling in my heart. I shall end in madness. I am entangled in the meshes of thy beauty. I shall be extinguished like a candle ! Make haste, my life, and heal me : with one sweet glance save thy friend.

2.

HOW canst thou thus change thy heart ? Learn that I also love another. With another's kisses I shall efface thine. With another I shall live and forget thee.

Thou lovest me not, and sayest that thou worshippiest me. With such false words thou hast deceived me these two years.

II. DANCING SONGS.

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XVII. Η ΧΗΡΑ.

1. Γι' ἀφη(γ)κραστήτε νὰ σᾶς 'πῶ τὶ ἔπαθε μία χήρα·
Τὸ φουστανάκι τ'ς ἔχασε κ' εἶπε πῶς 'γὼ τὸ 'πῆρα.
—'Η χήρα ἢ κακομοίρα,
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.
2. 'Αν ἴσως καὶ τὸ 'πῆρα 'γώ, ν' ἀδικοθανατήσω,
Νὰ 'πά'ν νὰ μὲ κρεμάσουν(ε) 'ς τοῦ βαρελίου τὸν
πῆρο'.
—'Η χήρα ἢ κακομοίρα,
'Εγὼ 'δεν τῆς τὸ 'πῆρα.
3. 'Αν ἴσως καὶ τὸ 'πῆρα 'γώ, ν' ἀδικοθανατήσω,
Νὰ κρεμαστῶ 'π' τὰ λάχανα, νὰ πέσω 'ς τὰ μαρούλια.
—'Η χήρα ἢ κακομοίρα,
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.
4. 'Αν ἴσως καὶ τὸ 'πῆρα 'γώ, ν' ἀδικοθανατήσω,
Νὰ μὲ ἄλυσσοδέσουν(ε) μὲ μία' τσαπέλα' σῦκα.
—'Η χήρα ἢ κακομοίρα,
'Εγὼ 'δὲν τῆς τὸ 'πῆρα.

THE WIDOW.

LISTEN that I may tell you what happened to a widow :
She lost her petticoat and said that I took it.

Chorus :—The ill-fated widow !

I did not take it.

If perchance I took it, may I die the death of a thief !
May they take and hang me—on the tap of a cask.

Chorus :—The ill-fated widow !

I did not take it.

If perchance I took it, may I die the death of a thief !
May I be hung—on cabbages ; may I fall into—a lettuce-bed.

Chorus :—The ill-fated widow !

I did not take it.

If perchance I took it, may I die the death of a thief !
May they chain me with—a string of figs.

Chorus :—The ill-fated widow !

I did not take it.

5. Ἄν ἴσως καὶ τὸ ᾠήρα ᾔγῳ, ν' ἀδικοθανατήσω,
Νὰ μὲ πετροβολήσουν(ε) μ' αὐγὰ ἁκαθαρισμένα.
— Ἡ χήρα ἢ κακομοίρα,
Ἐγὼ ἔδην τῆς τὸ ᾠήρα.
6. Ἄν ἴσως καὶ τὸ ᾠήρα ᾔγῳ, ν' ἀδικοθανατήσω,
Νὰ σπάσουν καὶ τὰ ὀδόντια μου ᾠ(ἐ) μία' χλωρὴ
μιτζίθρα'.
— Ἡ χήρα ἢ κακομοίρα,
Ἐγὼ ἔδην τῆς τὸ ᾠήρα.

If perchance I took it, may I die the death of a thief!
May they pelt me with—shelled eggs.

Chorus :—The ill-fated widow!

I did not take it.

If perchance I took it, may I die the death of a thief!
May my teeth break—in a fresh cheese-cake.

Chorus :—The ill-fated widow!

I did not take it.

XVIII. Η ΧΙΩΤΙΣΣΑ¹.

1. Κάτω 'ς τὸ 'γιαλό', κάτω 'ς τὸ περιγιάλι,
—Κάτω 'ς τὸ 'γιαλό' κοντή,
Νεραντζούλα φουντωτή.
2. Πλένουν Χιώτισσαι(ς), πλένουν παπαδοπούλαι(ς),
—Πλένει Χιώτισσα κοντή,
Λεμονίτσα φουντωτή.
3. Καὶ μία Χιώτισσα, μικρὴ παπαδοπούλα,
—Καὶ μία Χιώτισσα κοντή,
Νεραντζούλα φουντωτή.
4. Πλένει κι' ἀπλώνει καὶ μὲ τὸν ἄμμο' παίζει,
—Πλένει κι' ἀπλώνει, κοντή,
Λεμονίτσα φουντωτή.
5. Κι' ἄρμενὸ' περ(ν)ᾶ χρυσό', παλαμισμένο',
—Κι' ἄρμενὸ' περ(ν)ᾶ, κοντή,
Νεραντζούλα φουντωτή.
6. Ἐλαμψε κι' αὐτό, κ' ἔλαμψαν τὰ κουπία του,
—Ἐλαμψε κι' αὐτό, κοντή,
Λεμονίτσα φουντωτή.

¹ Cf. Passow, No. 447.

THE WOMAN OF CHIOS.

DOWN on the sea-shore; down on the beach,
Chorus:—Down on the sea-shore a little woman,
A little blooming orange-tree.

Are women of Chios, priests' daughters, washing (linen),
Chorus:—A little woman of Chios is washing (linen),
A little blooming lemon-tree.

A little woman of Chios, a priest's little daughter,
Chorus:—A tiny little woman of Chios,
A little blooming orange-tree.

She is washing (linen), and spreading it, and playing with the
sand,
Chorus:—She is washing (linen) and spreading it,
A little blooming lemon-tree.

A gilded, well rigged out vessel sails by,
Chorus:—A vessel sails by, little one,
Little blooming orange-tree.

It gleamed, and its oars gleamed,
Chorus:—It gleamed, little one,
Little blooming lemon-tree.

7. Ὑψήξ' ὁ βορέας, μαίστρος τραμουντάνα,
—Ὑψήξ' ὁ βορέας, κοντή,
Νεραντζούλα φουντωτή.
8. Κι' ἀνασήκωσε τὸ ποδοφούστανό' της.
—Κι' ἀνασήκωσε, κοντή,
Λεμονίτσα φουντωτή.
9. Καὶ τῆς ὕψηνεν ὁ ποδαστράγαλός της,
—Καὶ τῆς ὕψηνε, κοντή,
Νεραντζούλα φουντωτή.
10. Κ' ἔλαμψ' ὁ ὕψηνος, κ' ἔλαμψ' ὁ κόσμος ὅλος,
—Κ' ἔλαμψ' ὁ ὕψηνος, κοντή,
Λεμονίτσα φουντωτή.

The North wind blew, a strong northern gale,
 Chorus :—The North wind blew, little one,
 Little blooming orange-tree.

And lifted up her long skirt,
 Chorus :—And lifted up, little one,
 Little blooming lemon-tree.

And the ankle of her foot came to sight,
 Chorus :—And came to sight, little one,
 Little blooming orange-tree.

And the sea-shore gleamed, and the universe gleamed,
 Chorus :—And the sea-shore gleamed, little one,
 Little blooming lemon-tree.

XIX. TO AMPELI.

1. “ Ἀμπέλι μου περίφημό καὶ κοντοκλαδὲ μένο’,
—Πιπερόρριζα,
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὠρίζα!
2. “ Μοῦ ἔβαρεσαν τὰ χρέη σου καὶ τὰ δοσίματά σου,
—Μὰ τὴν θάλασσα’,
Ψιλή, λυγ’νή μου μέση, νὰ σ’ ἀγκάλιαζα!
3. “ Καὶ θέλω νὰ σὲ πουλήσω, καὶ νὰ σὲ παζαρέψω.”
—Πιπερόρριζα,
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὠρίζα!
4. “ Μὴ μὲ πουλῆς, βρ’ ἀφέντη μου, καὶ μὴ μὲ παζαρεύης,
—Πιπερόρριζα,
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὠρίζα!
5. “ Για βάλε νέους ἔς τὸ τσάπισμα, γερόντους νὰ κλα-
δεύουν,
—Πιπερόρριζα,
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὠρίζα!
6. “ Καὶ ἀπάρθυνα κορὴ(τ)σια νὰ μὲ βλαστολογήσουν.”
—Πιπερόρριζα,
Ψιλή, λυγ’νή μου μέση, καὶ νὰ σ’ ὠρίζα!

THE VINEYARD.

“MY famous vineyard, and close-trimmed,
Chorus :—Pepper-root,
Slim, slender waist, would that thou wert mine !

“Thy debts and thy imposts are weighing me down,
Chorus :—By the sea !
Slim, slender waist, would that I embraced thee !

“And I wish to sell thee, to strike a bargain on thee.”
Chorus :—Pepper-root,
Slim, slender waist, would that thou wert mine !

“Do not sell me, my good lord, do not bargain on me.
Chorus :—Pepper-root,
Slim, slender waist, would that thou wert mine !

“Set youths to dig and old men to prune,
Chorus :—Pepper-root,
Slim, slender waist, would that thou wert mine !

“And unmarried maidens to pick my tendrils.”
Chorus :—Pepper-root,
Slim, slender waist, would that thou wert mine !

XX. ΕΛΕΝΗ.

Ἵσαν ἰπαίρ(ν)ης τὸν κατήφοροῖ

—Ἑλένη μου, Ἑλένη,

Τὴν ἄκρην τὸ ποτάμι,

—Ἑλένη φιλημένη,

Μὲ τὸ πλατὺ ἰπουκάμισοῖ,

—Ἑλένη μου, Ἑλένη,

Μὲ τ' ἄσπροῖ σου ποδᾶρι,

—Ἑλένη τσιμπημένη,

Χαμήλωσε τὸ φέσι σου,

—Ἑλένη μου, Ἑλένη,

Καὶ σκέπασε τὰ ἰφρύδια,

—Ἑλένη δαγκαμένη,

Νὰ μὴ φανῇ τὸ φιλημα,

—Ἑλένη μου, Ἑλένη,

Ἵοῦ σ' ἔχω φιλημένη,

—Ἑλένη ἰγκαλιασμένη.

HELEN.

WHEN thou goest down the slope,

Chorus :—Helen, my Helen,

Along the bank of the river,

Chorus :—My kissed Helen,

In thy flowing tunic,

Chorus :—Helen, my Helen,

With thy white foot,

Chorus :—My pinched Helen,

Lower thy cap,

Chorus :—Helen, my Helen,

And cover thy eyebrows,

Chorus :—My bitten Helen,

To hide the mark of the kiss,

Chorus :—Helen, my Helen,

Which I have given thee,

Chorus :—My embraced Helen.

XXI. Ο ΝΟΥΝΟΣ.

Ἐς τὴν ῥίζαν τοῦ βασιλικοῦ, ἔς τὴν ῥίζαν τοῦ βαρσάμου,
 —Σύρμω μου κί' Ἀναστασία μου,

Ἐπαντρεῖν ἡ ἀγάπη μου καὶ παίρ(ν)ει τὸν ὀχτρόν μου,
 —Ἰὰ τὸ πείσμα τὸ ἴδικόν μου.

Βάνει τὰ στέφανα χρυσᾶ κί' ἀκέρηαις τῆς λαμπάδες,
 —Σύρμω μου κί' Ἀναστασία μου,

Βάνουν κ' ἐμέ(να) ἰὰ νουνό, νὰ πᾶ νὰ στεφανώσω,
 —Τὰ προικία νὰ παραδώσω.

Μὲ τί ποδάρια νὰ σταθῶ, στεφάνια ἰὰ ν' ἀλλάξω; ;

—Σύρμω μου κί' Ἀναστασία μου,

Τὰ στεφάνια ἰὰ ν' ἀλλάξω, προικία νὰ παραδώσω;

—Σύρμω μου κί' Ἀναστασία μου.

THE BEST-MAN.

AT the spring of the basil; at the spring of the balsam-tree,

Chorus:—My Syrmo and Anastasia,
My love is married and takes my rival,

Chorus:—Out of spite against me.
She prepares the wreaths of gold and unused candles,

Chorus:—My Syrmo and Anastasia,
And they appoint me best-man to crown them,

Chorus:—To deliver the dowry.
On what feet shall I stand, in order to interchange the
wreaths?

Chorus:—My Syrmo and Anastasia,
To interchange the wreaths, and deliver the dowry?

Chorus:—My Syrmo and Anastasia.

XXII. ΒΑΓΙΩ.

1. “Δὲν ἔμβῃς, Βαγιώ, ἐς τὴν ἐκκλησίαν,
Νὰ κάνῃς τὸ ἵσταυρό σου,
—Βαγιώ, ἵπ ἁνάθεμά σε.
2. “Μόν ἔμβαινεις, ἅ(γ)αίνεις καὶ τηρῇς,
Τηρῇς τὰ παλληκάρια,
—Βαγιώ, ἵπ ἁνάθεμά σε.
3. “Τὸ παλληκάρι ἵπου τηρῇς
Θέλ ὤμορφο κορή(τ)σι,
—Βαγιώ, ἵπ ἁνάθεμά σε.
4. “Νὰ ἔξῃ ρὴ ρόκα κι ἁργαλέο,
Νὰ ἔξῃ ρὴ νὰ κεντάῃ.”
—Βαγιώ, ἵπ ἁνάθεμά σε.
5. “Τὸ κέντισμα ἵναι γλέντισμα,
Κ ἡ ρόκα ἵναι σεργιάνι,
—Βαγιώ, ἵπ ἁνάθεμά σε.
6. “Μ ἁυτός ὁ ἔρμος ἁργαλέος,
Εἵναι σκλαβία μεγάλη.”
—Βαγιώ, ἵπ ἁνάθεμά σε.

VAYO.

“WILT thou not go into the church, Vayo,
And cross thyself?

Chorus:—Confound thee, Vayo.

“But thou goest in and out and watchest,
Watchest the lads,

Chorus:—Confound thee, Vayo.

“The lad whom thou watchest
Wants a pretty maid,

Chorus:—Confound thee, Vayo.

“One that is skilled at the spindle and loom,
One that is skilled in embroidery.”

Chorus:—Confound thee, Vayo.

“Embroidery is amusement,
With the spindle one may lounge,

Chorus:—Confound thee, Vayo.

“But this wretched loom
Is grievous slavery.”

Chorus:—Confound thee, Vayo.

III. MISCELLANEOUS.

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XXIII. THE SAILOR'S PRAYER.

The subject of the following ballad is a young sailor becalmed on the open sea. He calls on the North Wind to come to his rescue and speed him home to his aged mother, who is anxiously expecting him. The personification of Boreas is thoroughly Homeric, and reminds one of the prayer of Achilles to the winds in the twenty-third book of the *Iliad*. Indeed, the whole piece is hardly modern in tone. But for its Romaic garb, it might very well have been sung by one of Odysseus' own ἐπίηρες ἑταῖροι.

There is a depth and sincerity of feeling in it which mark it as a composition of no mean order, while its refreshing simplicity and purity proclaim it a genuine offspring of the unsophisticated popular Muse.

THE SAILOR'S PRAYER.

BLOW, my North Wind, blow, that my sails may be filled.

Blow, my North Wind, for my hands are bleeding at the oars. My fingers are aflame and the rowlocks also. Blow, my North Wind, for I am weary and my breath is spent. My lips are parched ; I have no fresh water left ; I moisten them with sea-water, but the brine is bitter.

A sea without waves, dashing against the beach, is like a pair of blue eyes which thirst for tears in vain. It is like a heart that beats not. It is a sickly hope ; an evening without dawn, without a drop of dew. It is love without dreams ; Mount Pindus without snow ; a songless nightingale ; a nestless bird.

Blow, my North Wind, blow, or else I shall not find her alive. They tell me that she is ill and I fear lest I lose her. Is there no cloud ? Is there no wave ? Has the whole world become a tomb for the only heart I have ever loved ? Mountains, will you not breathe ? My glens, my hills ? O have pity on me, my North Wind, father North Wind.

(Ε)χθὲς ὅταν μὲ συνώδενσε, Βορέα, ὅς τὸ περιγιάλι
Ἡ μάνα μου μ' ἀγκάλιασε, μοῦ ὀφίξε τὸ κεφάλι,
Γλυκά, γλυκά μ' ἐφίλησε, μοῦ ὤωκε τὴν εὐχήν της,
Καὶ μοῦ ὅπε νᾶρθω ὀγλήγορα ἱατ' εἶναι μοναχή της. 25
Βορέα, Βορέα, σπλαγχνίσου με, ἡ μάνα μὲ προσμένει,
Ἄν ὀδὲν μὲ ὀδῇ ὀπεθαίνει,
Ἡ μαύρη ὕναι γρηά.

Yesterday, when she accompanied me to the beach, O North Wind, my mother embraced me. She pressed my head between her hands and sweetly, sweetly kissed me. She gave me her blessing and bade me come back soon, because she is alone.

North Wind, O North Wind, take pity on me : my mother is waiting for me. If she see me not, she will die ; for the hapless one is old.

XXIV. Η ΦΟΥΣΚΩΘΑΛΑΣΣΙΑ.

“Γιαλό’, ’γιαλό’, ’ς τὸ περιγιάλι,
 ’Αγάλ’, ἀγάλια τὸ κουπί μας,
 Μὴ ’πάρη φουσκωθαλασσία. (*Bis.*)

“Κοντά, κοντά, ’ιὰ νὰ φουσκώση
 Τ’ ἀ(γ)έρι μέσα ’ς τὸ πανί μας,
 Νὰ φύγωμ’ ἐν τὸ’ Βορέα’. (*Bis.*)

5

“Γιὰ ’δέ(ς), γιὰ ’δέ(ς) τὸ Βορεαδάκι
 Μὲ τὴν ὁρμήν’ σπρώχνει τὸ κῦμα,
 Τὸ φέρ(ν)ει ἔξω μία’ χαρά’. (*Bis.*)

“Ἐμπρός, ἐμπρός, πιάσε τὸ πανί,
 Δέσε ’ς τὴν πρύμνην, καὶ τὸ κουπί
 Τράβα γερά, τράβα γερά.” (*Bis.*)

10

Αὐτὸ τὸ ἄσμ’ ἕνας ναύτης
 ’Γιαλό’, ’γιαλό’ ἐτραγωδοῦσε·
 Καὶ τό’ λεγε μ’ ἀπελπισία,
 Νὰ πάψῃ ἡ φουσκωθαλασσία.

15

THE SAILOR'S SONG.

“CLOSE to the shore, close to the beach, gently and slowly
let us ply our oar, lest the swell sweep us away.

“Close, close to the shore, that the breeze may make our
sails bulge, and make us fly with the North Wind.

“Look, look how lustily the dear North Wind drives the
wave from the beach and beautifully bears it out to sea.

“Make haste, make haste, seize the sail, bind it to the
stern, and fall to the oars : pull hard, pull hard.”

This song a sailor sang sailing by the shore. He sang it
in despair, that the swell might fall.

XXV. ΤΡΑΓΟΥΔΑΚΙΑ.

1.

Ἦλιος καὶ αἶρας,
 Παντρεύονται ἔς τὰς Σέρρας.

2.

Ἦλιος καὶ χιόνια,
 Παντρεύοντ' ἀρχόντια.

3.

Ἦλιος καὶ βροχή,
 Παντρεύοντ' οἱ φτωχοί.

4.

Βρέχει, βρέχει, καὶ χιονίζει,
 Καὶ τὰ μάρμαρα ποτίζει.
 Ποῦ νὰ κρύψωμέ' τῇ' νύφῃ;
 Ἀπὸ κάτ' ἔς τὸ νεροχύτῃ.
 Ποῦ νὰ κρύψωμέ' τὸ γαμβρό;
 Ἀπὸ κάτ' ἀπ' τὸ πατερό.

5. ΛΥΓΑΡΙΑ.

Ὅποιος περάσῃ
 Καὶ ἔδεν μὲ πιάσῃ,
 Τὴν ἀγάπῃ του νὰ χάσῃ.

CHILDREN'S SONGS.

These nonsense verses are sung by children during their games :

1.

When the sun shines and the wind blows, people are married at Serras.

2.

When the sun shines and the snow falls, princes are married.

3.

When the sun shines and the rain falls, beggars are married.

4.

It rains, it rains and snows, and makes the marble slabs wet.

—Where shall we hide the bride?

—Under the washing-board.

—Where shall we hide the bridegroom?

—Under the kneading-trough.

5.

The Willow (says):

Whoever goes by and touches me not,

May he lose his love.

XXVI. THE SWALLOW-SONG¹.

The practice of boys going about the streets singing the appearance of the swallow at the beginning of spring is of very ancient origin. Athenaeus (VIII. 360 B) preserves a specimen of the swallow-song (*χελιδόνισμα*) popular among the Rhodians. It is interesting to notice that this custom—the most inoffensive form of begging (*ἀγερμός*)—is still maintained in Greece. On the feast of the Worship of the Cross in the third week in Lent (*Σταυροπροσκύνησις τῆς Μεγάλης Τεσσαρακοστῆς*), numbers of boys walk from house to house carrying a small wooden image of a swallow, decorated with flowers, which they make turn round on a pivot while they hail the arrival of the “herald of Spring.” Their reward generally consists of eggs, cheese, cakes, and so forth.

¹ This piece was originally published in the *Athenæum* (Sept. 30, '99), and is reproduced here by the Editor's kind permission.

Passow gives several specimens of the swallow-song (Nos. 305—308), all different from the following copy. The piece can boast of little poetical beauty in itself, but is interesting as a parallel to the classical *cantilena* referred to above.

ΧΕΛΙΔΟΝΙΣΜΑ.

Χελιδόνα 'πέρασε ἀπὸ τῇ' Μαύρῃ θάλασσα'.

"Εκατ'σε καὶ 'λάλησε, πύργον ἐθεμέλιωσε.

Λέε, λέε, χελιδόνα,

Νὰ μαζώνωμεν ὀκτώ,

Νὰ πωλήσωμ' δεκοκτώ¹.

"Εχω 'δάσκαλο' κακὸ' καὶ 'δασκάλα' φοβερή'.

"Αν ἀργήσω καὶ τὸ 'πῶ,

Θὰ τὸ χάψω 'σὰν ἀνγό'.

If satisfied with the presents they proceed :

"Οξω ψύλλοι καὶ κοριοί,

Μέσα γάμος καὶ χαρά,

Καὶ καλὴ (ν)οικοκυρά.

If sent away empty-handed :

Μέσα ψύλλοι καὶ κοριοί,

"Οξω γάμος καὶ χαρά,

Καὶ κακὴ (ν)οικοκυρά.

¹ These two lines as first published in the *Athenæum* ran :

Νὰ μαζώνω μὲν ὀκτώ,

Νὰ πωλήσω δὲ ὀκτώ.

For the emendation adopted in the text I am indebted to M. J. Gennadius, late Greek Minister in this country, and to Mr W. H. D. Rouse, M.A., of Christ's College, Cambridge, who both suggested it to me at the same time and independently of each other.

THE SWALLOW-SONG.

THE swallow has crossed the Black Sea.
She sat and sang, and founded a fort.

Sing, sing, swallow,
That we may collect eight,
That we may sell eighteen.

I have a bad master and a terrible mistress :
If I am late in reciting
I shall catch it warm¹.

Out with fleas and bugs,
Let indoors be wedding and joy,
And a good housewife.

Or,

Let indoors be fleas and bugs,
Out with wedding and joy,
And a bad housewife.

¹ Lit., I shall swallow it like an egg.

XXVII., XXVIII.

As might be expected from so imaginative a race, the Greeks entertain a lively belief in ghosts, spirits, and other denizens of the unseen world, too numerous to mention at length in an introduction. To these apparitions is given the generic name of Strange or Elemental creatures (*ἐξωτικά* or *στοιχεῖα*), which comprises a number of classes, as, for instance, Shadows (*ῥσκιοι*), Phantoms (*φαντάσματα*), etc.

In addition to these ethereal beings, modern Greek Mythology recognizes the existence of a species of more substantial representatives of the supernatural. Of the Nymphs (*Νεραίδες* or *Καλαὶ κνράδες*, "good dames") and Satyrs (*Καλλικάντζαροι*), who are believed to haunt the woods and occasionally visit the dwellings of men for good or evil, as well as of the Fates (*Μοῖραι*), who attend on the child three or seven days after its birth and control its subsequent life, we have said a few words elsewhere. Our attention is here claimed by fabulous creatures of another kind, akin to the above in their nature, but differing from them in point of external form. These are the monsters which are supposed to inhabit the springs, rivers, mountains, and the shores of the sea. Each fountain, each stream and well is under the direct dominion of its special guardian. Dragons of either sex (*Δράκος* and *Δράκαινα*), Black

Giants (Ἀράπηδες), Sea-Monsters (Λάμναι), Winged monsters (Στρίγγλαι), Gorgons (Γόργονες), are only a few of these malevolent ministers of Evil. Their ill-will towards man and the methods which they adopt in endeavouring to bring about his destruction are illustrated in one of the two following poems.

In the first piece we have the "Spirit of the Stream," which is the modern representative of the old river-god. The reader will find in Passow a fragment of this poem (No. 513) containing several variants.

The second deals with the "Spirit of the Well," which is frequently represented as a crafty demon enticing unsuspecting strangers to their ruin. In this instance the malignant monster (θερίο) assumes the shape of a fair maiden in order to deceive its victim.

XXVII. ΤΟ ΣΤΟΙΧΕΙΟ' ΤΟΥ ΠΟΤΑΜΟΥ.

Κοράσιον ἐτραγούδησε 'πὸ 'πάνω 'ς(ἐ) γεφύρι,
 Καὶ τὸ γεφύρι 'ράγισε κί' ὁ ποταμὸς ἐστάθη,
 Καὶ τὸ στοιχεῖον τοῦ ποταμοῦ κί' αὐτὸ 'ς τὴν ἄκρα' 'βγαίνει·
 “Κόρη μ', ἄλλαξε τὸν ἡχόν', πέ(ς) μας κί' ἄλλο τραγοῦδι.”
 “Καὶ πῶς ν' ἀλλάξω τὸν ἡχόν' νὰ 'πῶ κί' ἄλλο τραγοῦδι, ;
 'Πῶχω τὸν ἄνδρα μ' ἄρρωστο' βαρέα 'ιὰ νὰ 'πεθάνῃ,
 Κί' ἀρρώστικόν με' γύρεψε, 'δὲν ἔχω νὰ τὸν δώσω ;
 Γυρεύ' ἀπὸ λαγόν' τυρὶ κί' ἀπ' ἄγρια' 'γίδα γάλα,
 Καὶ καρτερῶ τὴν "Ανοιξι', νάρθῃ τὸ καλοκαίρι,
 Νὰ φκιάσω στρουγγα' τοῦ λαγοῦ ν' ἀρμέξω ἄγρια' 'γίδα.” 10

THE SPIRIT OF THE STREAM.

A YOUNG woman sang on a bridge, and the bridge cracked, and the river stood still, and the spirit of the stream itself came out on the bank :

“ My girl, change thy tune, sing us another song,” it said.

“ How can I change my tune and sing another song, since my husband is very ill—on the point of death—and he asked me for medicine which I cannot give to him ? He asks for cheese made of hare’s milk, and for milk from a wild goat. I am waiting for the Spring, for the fine weather to come, that I may draw from a hare’s udder and milk a wild goat.”

XXVIII. ΤΟ ΣΤΟΙΧΕΙΟ' ΤΟΥ ΠΗΓΑΔΙΟΥ.

Ἐκεῖ πέρα' κί' ἀντίπερα' ἴς τὰ ὑάλινα πηγάδια
 Ἐμφανερῶθ' ἓνα θερίο' κ' ἐγίνη ὥρη' κορή(τ)σι.
 Γυναίκεια ροῦχα ἔφορεσε, γυναίκεια πασουμάκια,
 Γυναῖκα διάβη κ' ἔκατ'σε ἴς τοῦ πηγαδίου τὸ χεῖλο',
 Κί' ἀπλωσε τὰ ξανθὰ μαλλία καὶ κλαῖν τὰ μαῦρα ῥάματα. ἔ
 Χήρας υἱὸς ἐδιάβαινε, ἴστέκει καὶ τῇ ῥωτάει·
 “Τί ἔχεις, κόρη, καὶ θλίβεσαι καὶ κλαῖν τὰ μαῦρα ῥάματα;”
 “Ἡ ἀρῥαβῶνα μῶπεσε ἴς(ἐ) τοῦτο τὸ πηγάδι,
 Κί' ὅποῦ ὑρεθῇ καὶ ῥ(γ)άλ' τῇ μου, γυναῖκα νὰ μὲ
 ῥάρη.”
 “Πιάσε, κόρη, τὸν ἄλυσσο' κ' ἐγὼ νὰ σοῦ τῇ ῥ(γ)άλω.” 10
 ῥαῖντα μίλια ῥούτηξε καὶ πάτο' ῥδὲν εὐρήκε
 Καὶ ἴς τὰ ῥαῖντα τέσσαρα ὁ νεὺς τὸ ὑποψιάστη.
 “Τράβα, κόρη, τὸν ἄλυσσο' κ' ἡ ἀρῥαβῶνα ῥέρεθ.”
 “Κί' ἄλλους πολλοὺς ἐγέλασα, κ' ἐγέλασα καὶ σέ(να).”

THE SPIRIT OF THE WELL.

YONDER, on the other side, in the glassy wells, a monster made its appearance and transformed itself into a fair maiden. It put on a woman's garments, a woman's slippers, and in the likeness of a woman it passed across and sat on the brink of the well.

She spread out her golden hair and her black eyes wept.

A widow's son happened to go by. He stops and asks her :

"What ails thee, maid, why dost thou grieve, and why do thy black eyes weep?"

"My betrothal ring has dropped into this well. If any one is found to pick it out for me, let him take me for his wife."

"Hold, maid, the chain and I will pick it out for thee."

He dived forty miles and found no bottom, but when he reached the forty-fourth the youth's suspicions were roused :

"Pull, maid, the chain : thy ring is found," he cried.

"Ah, many others have I deceived and thee also I have deceived," she answered.

XXIX. THE EXCOMMUNICATED.

The present poem deals with the sufferings of an excommunicated sinner.

The form of excommunication of the Greek church (*ἀφορισμός*) contains many dire invocations upon the sinner's head, in their cold-blooded enumeration of hideous details not unlike the document which Mr Shandy caused the unsuspecting Roman Catholic doctor to read aloud (see Sterne's *Tristram Shandy*, vol. III. ch. xi.). Suffice it to mention that one of the clauses with which the curse generally reaches its climax is this: "After death may thy body not decompose in the grave!" a calamity which implies that the defunct person's soul is condemned to wander outside the gates of Hades and continue haunting the earthly scenes of its wicked life in the form of a vampire (*βρυκόλακας*).

The person thus afflicted is called *ἀφωρισμένος*, or, as in this case, *κριματισμένος*.

The weird act described in the piece allows us to catch a glimpse of the interior of the grave. The poet in a few master-strokes reveals to us, with most disagreeable vividness, the picture of a maid's cold corpse with her torn hair and

the little cross and Testament lying between her clasped hands on her lap. The mention of the kiss adds the finishing touch to the repelling tableau.

It may be stated here that throughout modern Greek poetry, literary no less than popular, we continually find the same tendency to revel in horrors and the same delight in realistic detail. The powerful poem "Thanasi Vaya" by Valaorites is an illustration in point, especially as it is accessible to the English reader through Mrs Edmonds' able translation (see p. 47 of her *Greek Lays, Idylls, Legends*, etc.).

Ο ΚΡΙΜΑΤΙΣΜΕΝΟΣ.

Μεγάλη Πέφτη ὀσήμανε νὰ πᾶν νὰ κοινωνήσουν.
 Κινᾷ ἡ μάνα τὰμπροστὰ κ' ἡ ἀδελφὴ κατόπι,
 Κι' ὅλο' ὅς τὴν μέσῃ νεούτσικος ὅσ' αὐτὸ μῆλο' μαραμμένο'.
 Ὅσ' αὐτὸ μῆλο', ὅσ' αὐτὸ τριαντάφυλλο' ὅσ' αὐτὸ κίτρινο' λουλουδί.
 Καὶ ὅσ' αὐτὸ τὸν εἶδαν ἡ ἐκκλησία(ς), τὰ ἅγια Μοναστήρια·
 “Ποῦ πᾶς, σκυλί;” τὸν εἶπαν(ε), “ποῦ πᾶς, κριμα-
 τισμένε;
 Ὅσον σὲ χωροῦν ἡ ἐκκλησία(ς) καὶ τ' ἅγια Μοναστήρια.”
 Γυρίζει τότε ἡ μάνα του καὶ τὸν καλὸρωτάει·
 “Τίέ μου, τί κρίμα ἔκαμες κ' εἶσαι κριματισμένος;”
 “Ἐγὼ λέγα, μανίτσα μου, νὰ μὴ μοῦ τὸ ῥωτήσης. 10
 Καὶ τώρα ποῦ μὲ ῥώτησες, θὰ σοὶ τὸ ῥωτοῦν.
 Ἄλλῃ φορὰ ὅσ' αὐτὸς κούρσενα ὅς τὰ πρῶσινα λειβάδια,
 Ὅσον ἔδεσαν τοὺς μαύρους τῶν ἀπὸ ἐλῆας κλωνάρι,
 Κ' ἐγὼ ὅσ' αὐτὸ μαῦρό μου ἀπὸ κόρης κυβούρι.
 Ὅσον μετρίσει, ποδάρισε κ' ἔβγαλε τὸ κυβούρι, 15
 Ὅσον βγάξει τῆς κόρης τὰ μαλλία, βγάξει τὴν ἀρραβώνα,
 Κι' ὅλ' ἔ(σ)κυψαν καὶ φίλησαν σταυρὸν κ' ἅγιον ὕαγ-
 γέλιον,
 Κ' ἐγὼ ὅ(σ)κυψα καὶ φίλησα τὸ κρὺν μάγουλό της.
 Κι' αὐτὸ τὸ κρίμα ἔκαμα κ' εἶμαι κριματισμένος.”

THE EXCOMMUNICATED.

THE bells rang on Great Thursday for the people to go and partake of the sacrament. The mother starts in front and the sister follows in the rear, and right in the middle walks the young man like a withered apple—like an apple, like a rose, like a yellow flower.

When the Churches and the holy Monasteries saw him, “Whither art thou going, thou cur?” said they, “whither art thou going, thou excommunicated one? There is no room for thee in the Churches or in the holy Monasteries.”

Then the mother turns round and eagerly questions him:

“My son, what sin hast thou committed that thou shouldst be excommunicated?”

“I was wishing, my dear mother, that thou wouldst not ask me. But since thou hast asked me, I shall confess it to thee. Once, when I was a robber in the green meadows, all my companions tethered their black ones to the branches of olive trees, but I tethered my black one to the head-stone of a maid’s tomb. He neighed and kicked and tore up the stone; he rooted up the maid’s hair, and pulled off her engagement ring. They all stooped and kissed the cross and the holy gospel; but I stooped and kissed the maid’s cold cheek. This sin have I committed and for this I am excommunicated.”

XXX. DEATH AND THE SHEPHERD.

In this lay we have again a personification of Death. Charon (Χάρων) appears here in his capacity of divine messenger (*ψυχοπομπός*) to claim a poor shepherd's soul.

The idea of the shepherd's wrestling-match with the grim angel is, no doubt, a reminiscence of pagan mythology. The story of Herakles fighting Thanatos for the soul of Alkestis affords a striking parallel, with the only difference that the shepherd succumbs to, instead of vanquishing, his adversary (cf. Eur. *Alc.* 1140 foll.).

The sword attributed to Charon in this instance is another trait of similarity to the Thanatos of Euripides (see *ib.* 76), but it also recalls the two-edged weapon of the Archangel Michael frequently met with in works of Byzantine art.

A last point deserving comment is the deeply-rooted idea of the Greeks that a quick step is unbecoming a respectable woman (ll. 16, 17).

The implied reflections on the malice of society and the fear of its fault-finding tongues have their parallel in the familiar allusions to $\tau\iota\varsigma$ which will easily occur to the Homeric student.

Similar poems are to be found in Passow (Nos. 426—433).

Ο ΧΑΡΟΣ ΚΑΙ Ο ΤΖΙΟΜΠΑΝΟΣ.

Τζιομπάνος ἐκατέβαινε ἔπο μίᾱ ᾿ψηλὴν ῥαχοῦλα,
 Κι' ὁ Χάρος τὸν ἑκατέρησε νὰ πάρῃ τὴν ψυχὴν του.
 “Πόθ' ἔρχεσαι, λεβέντη μου, καὶ πόσε κατεβαίνεις ;”
 “Ἀπὸ τὰ πρόβατ' ἔρχομαι, ἔς τὸ σπητι μου ἑπηγαίνω,
 Ἡάγω νὰ πάρω τὸ ψωμὶ καὶ πίσω νὰ γυρίσω.” 5
 “Ἑμέ(να) Θεὸς μὲ ἔστειλε νὰ πάρω τὴν ψυχὴν σου.”
 “Δίχως ἀσθένεια' κι' ἀρρώστια' τὸ τί ψυχὴν γυρεύεις ;
 Παῖ με ἱὰ νὰ παλαίψωμ' ἔς(ε) μαρμαρέν' ἁλῶνι,
 Κι' ἂν μὲ νικήσης, Χάρε μου, νὰ πάρῃς τὴν ψυχὴν μου,
 Κι' ἂν σὲ νικήσω, Χάρε μου, νὰ πάρω τὸ σπαθί σου.” 10
 Ὅ τὰ γόνατα ἑγονάτισε, κι' ἀπ' τὰ μαλλία τὸν πιάνει.
 “Ἀφες με, Χάρε, τὰ μαλλία, καὶ πιάσε μ' ἀπ' τὸ χέρι,
 Ἀφες με, Χάρε, νὰ χαρῶ κόμα πέντ' ἑξ(η) χρόνια,
 Τ' ἔχω παιδιά παρὰ μικρὰ κι' ὀρφάνεια ἔδεν τὰ πρέπει,
 Ἐχω γυναῖκα παρὰ νειά' καὶ χήρεια ἔδεν τὴν πρέπει.” 15
 Ἄν περ'πατῇ ἁγαλιανὰ, θὰ λέν πῶς καμαρώνει,
 Ἄν περ'πατήσῃ βιαστικά, θὰ λέν ἑπαντρειά' γυρεύει.”
 Κι' ὁ Χάρος ἔδεν τὸν ἄκουσε μόν' ἑπαίρ(ν)ει τὴν ψυχὴν του.

DEATH AND THE SHEPHERD.

A SHEPHERD was coming down from a high mountain ridge. Death lay in wait to seize his soul.

“Whence art thou coming, my goodly youth, and whither art thou descending?”

“I am coming from the sheep; I am going home. I am going to take bread and then return to my flock.”

“I am sent by God to take thy soul.”

“Without illness or sickness how canst thou seek for my soul? Come, let us go and wrestle on a marble-paved threshing-floor. If thou vanquishest me, O Death, take my soul; if I vanquish thee, O Death, I shall take thy sword.”

He knelt on his knees and Death seized him by the hair.

“Let my hair go, O Death, and seize me by the hand. Let me enjoy, O Death, five or six more years of life. For I have very small children and orphanhood is not meet for them. I have a very young wife and widowhood is not meet for her. For if she walks slowly, people will say that she is proud; if she walks hurriedly, people will say that she is seeking for another husband.”

But Death listened not to him, but took his soul.

XXXI. Η ΕΤΧΗ ΤΟΥ ΠΤΩΧΟΥ.

Θεέ μου, βρέξε μία' βροχή',
 Μία' βροχή', μία' σιγανή',
 Νὰ καρπίσουν τὰ χωράφια
 Καὶ ν' ἀνθίσουν τ' ἀμπελίσια.
 Τὰ σπαρτιά μας νὰ ψωμίσουν,
 Καὶ τὸν κόσμον νὰ πλουτίσουν
 Τὰ σιτάρια, τὰ κριθάρια,
 Νὰ γεμίσουν τὰ ἀμπάρια
 Καλαμπόκια καὶ βαμβάκια,
 Βρίζα(ι)s, ῥύζια, σταφυλίσια.

5

10

Μπάραι(s), μπάραι(s) τὸ νερό',
 Καὶ τὸ γέννημα σωρό'.
 Κάθε στάχυν' καὶ κοιλό',
 Κάθε κούρβουλο' φορτίο'.
 Ἰὰ νὰ σκάξ' ὁ ἀλευρᾶs,
 Ἰατὶ ὁδὲν πωλεῖ ἡ κριβά,
 Καὶ νὰ χαίρετ' ὁ φτωχὸs
 Μ' ὅλη' του τῇ φαμηλία'.

15

THE POOR MAN'S PRAYER.

O GOD, send down a rain—a slow, gentle rain—that the fields may bring forth fruit, and that the dear vineyards may blossom. That our crops may ripen into bread and enrich the world with corn and barley; that our granaries may be crammed with maize and cotton, with rye, rice, and sweet grapes.

Let the water fall down in pools, and the crops grow up in heaps: every corn-ear a bushel, every vine-root a load. That the flour merchant may split (with vexation) because he cannot sell at a high price, and the poor man rejoice with all his family.

XXXII. Η ΕΛΑΦΙΝΑ¹.

Ὅλα τὰ ἑλάφια ἔς τὰ βοσκία, ὅλα δροσολογιῶνται,
 Καὶ μία ἑλαφίνα ταπεινὴ πλεῖα ἔδεν δροσολογίεται.
 Ὅλο' τ' ἀπόσκια περ' πατεῖ, τ' ἀπόσκια καταιβαίνει,
 Κι' ὅπ' εὔρει γαργαρόν νερόν, θολώνει καὶ τὸ πίνει.
 Δώδεκα χρόνια ἔκαμε στεῖρα καὶ δαμαλίδα, 5
 Κι' ἀπὸ τὰ δώδεκα κοντὰ κάμνει τ' ὠρῇ μουςχάρι.
 Μά, κὰν ὁ χρόνος τοῦφερε, κὰν ἡ ἑδική της Μοῖρα,
 Ἐγῆκε τὸ βασιλόπουλο' νὰ ἑλαφοκυνηγῇσῃ,
 Καὶ ἑρίξαν καὶ τὸ ἑβάρεσαν τὸ δόλιο' της μουςχάρι.
 Ἐμειν' ἐκείνη ἑρημὴ καὶ μοναχὴ ἑσὺν πρῶτα. 10

¹ Cf. Passow, Nos. 398—400.

THE HIND.

ALL the deer are in their pastures. They all refresh themselves. But one humble hind no longer refreshes herself. She keeps walking in the shade, she seeks the shaded slopes, and wherever she finds a gurgling stream she disturbs it and drinks thereof.

For twelve years she lived barren and childless, and towards the close of the twelfth year she brought forth a beautiful fawn. But, either through chance, or through her particular Fate, the king's son came out to hunt the deer. Her hapless fawn was shot and killed, and she was left desolate and lonely as before.

XXXIII. TO ΧΕΛΙΔΟΝΑΚΙ¹.

“Χελιδονάκι μου γοργό, γοργό μου χελιδόνι,
Θε νὰ σὲ πέμψω ἔπ’ ἀγαπῶ κ’ ὅπ’ ἔχω ἔγω ἔς το’ νοῦ
μου.”

“Δὲν ἔχω ἄδεια, ἴφεντη μου. φωλεὰ θέλω νὰ χτίσω.”

“Σύρε, σύρε, πουλάκι μου, κ’ ἐγὼ θὰ σὲ τὴν χτίσω.

(Ἐ)σὺ μὲ λάσπη χτίζεις τὴν, κ’ ἐγὼ μὲ τὴν ἀσβέστη, ξ

(Ἐ)σὺ τὴν ραίνεις μὲ νερό κ’ ἐγὼ μὲ τὸ κρασάκι,

(Ἐ)σὺ τὴν στρώνεις μὲ φτερὰ κ’ ἐγὼ μὲ τὸ βαμβάκι.”

Καὶ ἄψῃσε κ’ ἦρθε τὸ πουλί, καὶ τὴ φωλεὰ ἔδεν ὑρῆκε,

Κ’ ἀπάν’ ἔς(ε) πέτρα ἔκαθησε καὶ πικροκαταροῦσε.

“Ποῖος ἀγαπᾷ πολὺ μακρυὰ, πολὺ κακὸ νὰ ἔχη. 10

Ποῖος ἀγαπᾷ ἔς τὴ γειτονεῖα πολὺ καλὸ νὰ ἔχη.

Ἐχει τὸν ὕπνο διάφορο καὶ τὰ παπούτσια χάρ’.”

¹ Cf. Passow, 308 frag.

THE SWALLOW.

“MY dear fleet swallow, my fleet-winged swallow, I want to send thee to her whom I love and whom I have in my mind.”

“I have no leisure, my master, I want to build a nest.”

“Go, go, my little bird. I will build it for thee. Thou buildest it with clay, I will build it with lime. Thou sprinklest it with water, I will sprinkle it with wine. Thou lineest it with feathers, I will line it with cotton-wool.”

The bird went and came back, but found no nest. It sat on a rock and uttered a bitter curse :

“He who loves at a great distance, may great ill-luck attend his suit. He who loves in the neighbourhood, may great good luck attend his suit.—He gains his sleep and also saves his shoes.”

XXXIV. THE BLIND MAN'S SONG.

“The Blind Man’s Song” was dictated to me by the poet himself. He is still groping his way along the narrow streets of Salonica, earning a precarious livelihood by singing his own sufferings as well as other songs which he has learnt from others (see Part I. xiv., Part II. xxxv.). He is not quite illiterate; he had learnt to read and write before misfortune overtook him, as he relates in his poem, but he has never been able to turn these accomplishments to account, and it is very characteristic of the drawbacks attending oral transmission that every time he repeats his song he introduces several variants. For instance, by comparing two copies which I took from him at different times I find that on one occasion he missed out two lines (7, 8) while on the other he altered line 10 into:

ἰατ’ ἔχασα τὰ ῥάτια μου κ’ ἔχ’ ἡ καρδιά μου πίκρα’.

His appeals to surrounding nature to sympathize with him gain real pathos from the special circumstances of the poet’s condition, in spite of the fact that such invocations are exceedingly common both in modern Greek popular poetry and in the works of the ancient writers. In the blind beggar’s modest protests against undeserved suffering, in the outburst

of pain expressed as a query to the Deity, and in the final note of acquiescence in the inscrutable decrees of an almighty and all-ruling Providence, we find alternately the impassioned complaints of a Job and the chastened resignation of a Christian ; while the somewhat familiar "I wish to ask thee" savours of the genial style which the ancient Hellenes employed in their prayers to their gods. The imagery, the personification of Fortune, and the strong belief in an inexorable Fate, have an epic ring about them which, added to the poet's personal appearance, recalls vividly the picture of the "blind man of Chios."

ΤΟ ΤΡΑΓΟΥΔΙ ΤΟΥ ΤΤΦΛΟΥ.

Μὲ τὴν ψυχὴν μ', μὲ τὴν καρδίαν μ' τὰ χεῖλη μου ν'
 ἀνοίξω,
 Τοῦ φῶς μου τὴν καταστροφὴν νὰ σᾶς ὁμολογήσω,
 Νὰ πάρω πέννα καὶ χαρτὶ τὴν συμφορὰ μ' νὰ γράψω.
 Ἐν τῷ λπιζα ὁ δυστυχὴς τὰ ῥμάτια μου νὰ χάσω.
 Κλάψ' τε με δάση καὶ βουνὰ καὶ σεῖς, βρὲ λαγκαδάκια, ;
 Δεκᾶξ ἐτῶν τὸ ἔχασα τὸ φῶς μ' ἀπ' τὰ ῥματάκια,
 Δεκᾶξ ἐτῶν τὸ ἔχασα ἀπάν' ἀπ' τὰ βιβλία,
 Ἐχασα τὰ ῥματάκια μου δίχως καμμίαν αἰτία'.
 Μὴ μὲ καταδικάζετε πῶς κλαί(γ)ω ῥμέρα νύχτα,
 Ἐχασα τὰ ῥματάκια μου κ' ἔχ' ἡ καρδία μου πίκρα'. 10
 Ἡ θάλασσα καὶ τὰ βουνὰ χαίρονται τὸν ἀέρα,
 Κ' ἐγὼ τὸν ἐστερεύτηκα νύχτα καὶ τὴν ἡμέραν'.
 Ἄν κλάφουνε τὰ ῥμάτια μου, ἡ θάλασσα τραντάζει
 Καὶ τὰ βουνὰ ῥαγίζονται κ' ἡ γῆ ἀναστενάζει.
 Ὅλον τὸν κόσμον περ' πατῶ, ἀόμματος γυρίζω, 15
 Οἱ φίλοι μου μὲ ἀγαποῦν κ' ἐγὼ ἔδεν τοὺς γνωρίζω.
 Τί μ' ὠφελοῦν(ε) ἡ δροσίαι(ς) καὶ τὰ καλὰ τοῦ κόσμου,
 Ἄφ' οὗ ἐγὼ τὸ ἔχασα ἀπὸ ἐμπρὸς τὸ φῶς μου ;
 Ὁ κόσμος εἶν' ἓνα δενδρί, ἔρριξε τὰ κλωνία του.
 Ὅ,τι θὰ πάθ' ὁ ἄνθρωπος τὸ γράφουν τὰ χαρτία του. 20

THE BLIND MAN'S SONG.

WITH all my heart and soul, let me open my lips and recount to you the loss of my light.

Let me take up pen and paper and write of my mishap: I, the unfortunate one, never expected to lose my eyes.

Weep for me ye forests and mountains and ye dear glens.

In my sixteenth year I lost the light from my dear eyes, in my sixteenth year I lost it while poring over books. I lost my eyes for no sin of mine.

Do not blame me for crying day and night: I have lost my dear eyes and my heart is bitter.

The sea and the mountains enjoy the view of the sky; but I have been bereft of it night and day.

When my eyes weep the sea shakes, the mountains are rent, and the earth groans with sorrow.

All over the world I wander, I roam hither and thither sightless: my friends love me, but I know them not.

What do the dews and the blessings of the world avail me since I have lost my light from before me?

The world is a tree which has shed its twigs: what shall befall a man is written in his book.

Ἀπὸ μικρὸς τὸ ἔπαθα, ὀστερεύτηκα τὸ φῶς μου
 Καὶ ἔμεινα ὅς τὰ σκοτεινά, εἶδα τὸ θάνατό μου!
 Εὐχαριστῶ σε, Τύχη μου, ποῦ μ' ἔρριξες ὅς τὸ σκότος,
 Κι' ἀκούω λόγια θλιβερά, ὃδὲν βλέπω τοὺς ἀνθρώπους.
 Ἄν τραγουδήσω θλιβερά κι' ἂν κλάψω πικραμμένα, 25
 Μοῦ εἶπατε ὃδὲν ὑρίσκεται τὸ ἱατρικὸν ἰὰ μέ(να).
 Ὅσοι ἱατροὶ κι' ἂν συναχθοῦν συμβούλιο' ἰὰ νὰ κάμουν
 Ἐμέ(να) τὰ ματάκια μ' ὃδὲν μποροῦν νὰ μοῦ τὰ ἰάνουν.
 Θὰ πάρω ντέβρι τὰ βουνὰ τ' ἀγρίμια νὰ ῥωτήσω
 Μήπως καὶ ὑροῦν τὸ ἱατρικὸν τὸ φῶς μου ν' ἀπαντήσω. 30
 Ὅλα τὰ βότανα τῆς γῆς τὰ κάμαν σπετσαρία',
 Βότανα ὃδὲν μὲ ὠφελοῦν καὶ ἱατρειὰ καμμία.
 Ἰατί σκληρά μ' ἐπλήγωσες εὐχαριστῶ, θεέ μου,
 Θεὲ μεγαλοδύναμε, θέλω νὰ σ' ἐρωτήσω.
 Τὰ μάτια ποῦ μοῦ ἔδωκες ἱατί τὰ πῆρες πίσω; 35
 Θεέ μ' μεγαλοδύναμε, μεγάλο τ' ὄνομά σου.
 Φύλλο' ὃδὲν πέφτ' ἀπὸ δενδρὶ χωρὶς τὸ θέλημά σου.

I was still young when this calamity befell me: I was bereft of my light, I was left in darkness and saw my death!

I thank thee, my Fortune, that thou hast cast me into darkness to hear men's sad words but not to see their sad faces.

If I sing mournfully, if I weep bitterly, you tell me there is no medicine for me. Even if many doctors be gathered together to consult, they cannot heal my poor eyes.

I will take my way to the mountains and ask the savage beasts, lest, perchance, they can find the medicine which will give me back my light.

All the herbs of the earth have been collected by the apothecary: herbs avail me nought, nor any method of healing.

For this cruel wound I thank thee, my God.

God Almighty, I wish to ask thee: the sight that thou gavest me, why didst thou take it back?

My God Almighty, great is thy name, not a single leaf falls from the tree but by thy will.

XXXV. THE BRIDESMAID.

The following piece may truly be described as neither fish nor fowl. I give it just as I heard it from the blind bard to whom I am already indebted for two songs (Part I. xiv. and Part II. xxxiv.). It has resisted all my efforts to mould it into some sort of shape. It seems to be an attempt on the blind man's part to dress a prose fairy tale in a poetical garb in order that he may be able to remember it more easily, but the result is not encouraging. The piece is only a fragment and a good many of its lines are imperfect, but it is not difficult to follow the drift of the story, which bears a strong resemblance to the tale of Cinderella.

The scene of the story is laid in Salonica in a poor quarter which under the modern name of Προδρόμι conceals the *Ἰπποδρόμιον* of the Roman period. It was on this spot that the terrible massacre by the order of the Emperor Theodosius took

place in A.D. 390. The hippodrome still forms a large oblong *piazza* intersected by a row of venerable plane-trees some of which have probably witnessed the slaughter just mentioned. Among the buildings which surround it are the churches of the Prodomos (John the Precursor) and St Constantine referred to in the piece.

Η ΚΟΤΜΠΑΡΑ.

'Κεῖ 'ποῦ κάθουμαν καὶ συλλογοῦμαν
 Καὶ πολὺν δυσκολογοῦμαν,—
 Εἶχα τὴν ῥόκα' μ' ἀπ' ἐμπρός, τ' ἀδράχτι κρεμασμένο',—
 "Ερχεται μία καλὴ γειτόνισσα καὶ πολὺ ἀγαπημένη·
 "Κόρη μου, τί συλλογίζεσαι καὶ πολὺ δυσκολογίζεσαι; ξ
 Κ' ἔχεις τὴν ῥόκα' ἀπ' ἐμπρός, τ' ἀδράχτι κρεμασμένο';
 Τὸν ἄνδρα 'ποῦ ἀγάπησες ἄλλη τὸν εὐλογεῖται."
 Καὶ 'παίρ(ν)ω τὰ πατήκια μου 'ς τὴν πόρτα' κατα(ι)βαίνω.
 Θ'ωρῶ 'ς(ὰ) 'πάνω, θ'ωρῶ 'ς(ὰ) κάτω,
 Θ'ωρῶ 'ς τὸν "Ἀγιο' Πρόδρομο', 'ς τὸν "Ἀγιο' Κώ'σταν-
 τῖνο', 10
 Θ'ωρῶ καὶ τοῦ γαιῖδαρου νιὸ' ἄσπρα φορεῖ,
 "Ἀσπρα κρατεῖ, ἄσπρη εἶναι ἡ φορεσία του.
 Μὲ τὸ μαντήλι μ' ἔ(γ)νεψε κουμπάρα 'ιὰ νὰ γένω.
 Μὰ 'γὼ 'χω μάνα' καλογρηά', θὰ 'πά'ω νὰ τὴν 'ρωτήσω.
 Καὶ 'ς τὸ καρύδι 'πάτησα, 'ς τὴν μάνα μου 'παγαίνω. 15
 "Μάνα μ', ἐκεῖ 'ποῦ κάθουμαν..." (here follows a repetition of ll. 1—13).
 "Μωρὴ σκύλα, μωρὴ ἄνομη,
 "Ἐχεις ποδάρια νὰ σταθῇς καὶ χερία στέφανα νὰ πιάσῃς;"

THE BRIDESMAID.

WHILE I was sitting and thinking and was greatly worried—
I had my distaff before me and the spindle suspended—
there came a good neighbour, a dear friend of mine:

“My daughter,” she says, “what art thou thinking about, and why art thou greatly worried? Why hast thou the distaff before thee and the spindle suspended? The man whom thou lovest another one is blessed with.”

I thereupon take my slippers and go down to the door: I look up and down; I look towards St Prodromos and towards St Constantine; and I see that son of an ass clad in white, a white kerchief he holds in his hand and white is his dress. He beckoned to me with his kerchief to be a bridesmaid. But I have a nun for my mother; I shall go and ask her.

I stamped on the (magic) walnut with my foot and went to my mother.

“Mother mine, while I was sitting.....,” I said. She answered:

“Foolish, senseless girl, hast thou feet to stand upon, and hands to hold wreaths with?”

“Ἐχω ποδάρια νὰ σταθῶ καὶ χέρια στέφανα νὰ πιάσω.”
 Μὲ τὸ ποδᾶρι ἔχτύπησε χρυσῇ κασέλλα βγῆκε. 20
 Βάζει τὸν ἥλιο πρόσωπο καὶ τὸ φεγγάρ’ ἔς τὰ στήθη,
 Τὸν ἄμμο’ τῆς θάλασσας βάζει μαργαριτάρι.
 Βάζει τοῦ ἴσου τὸ φτερό’, βάζει καμπάνα ἔφρῦδι,
 Καὶ ἔς τὸ καρύδι ἔπάτησε καὶ ἔς τὸ γαμπρὸ ἔπηγαίνει.
 Τῇ σκάλα’ ποῦ ἀνέβαινε κουμπάρα ἰὰ νὰ γένη, 25
 Εἶδαν παπάδες κ’ ἔχασκαν, οἱ διάκοι χαζβαλώθ’ καν
 Καὶ τὰ μικρὰ διακόπουλα ἔπεςαν τὰ χαρτία τους.
 Ἡ νύφ’ ἀπολογήθηκε πὸ κεῖ ποῦ καμαρώνει.
 “Παπάδες, δὲν διαβάζετε; διάκοι, δὲν κανοναρχᾶτε;
 Καὶ σεῖς, μικρὰ διακόπουλα, δὲν ὑρίσκειτ’ τὰ χαρτία
 σας;” 30
 Γαμπρὸς ἀπολογήθηκε πὸ κεῖ ποῦ καμαρώνει.
 “Παπᾶ μ’, δὲν εἶσαι Χριστιανός; δὲν εἶσαι βαπτισ-
 μένος;
 Γιὰ σύρ’ τὰ στέφανα καὶ βάλ’ τα ἔς τὴν κουμπάρα’
 Καὶ ἡ νύφ’ ἔσ’ ἀν θέλῃ, ἄς γένη κουμπάρα.”

“I have feet to stand upon and hands to hold wreaths with.”

She stamped with her foot and a golden chest sprang out of the earth. She put on the sun for a face and the moon for a breast; she put on the sand of the sea for pearls; she put on the feather of the *isos* and a bell for a brow and then she stamped on the walnut and went to the bridegroom.

As she was going up the stairs in order to become bridesmaid the priests saw her and gaped, the deacons became stupid with wonder, and the young readers let their books drop.

The bride protested from where she was standing proudly :

“Priests,” quoth she, “will you not read the service? Deacons, will you not chant? and you, young readers, will you not find your books?”

The bridegroom protested from where he was standing proudly :

“Sir priest,” quoth he, “art thou not a Christian? art thou not baptized? Come, take the wreaths and put them on the bridesmaid and let the bride become bridesmaid, if she will.”

IV. DISTICHS.

(Λειανοτράγουδα.)

XXXVI. LOVE DISTICHS.

For preface to this part of my work I take the liberty of quoting a passage from Mr Andrew Lang's Introduction to his translation of the Greek Bucolic Poets¹. He finds in the modern Greek distichs collected by MM. Fauriel and Legrand a great similarity to the poetry of Theocritus; a circumstance which he turns to very good account in defending his poet from the charge of affectation and artificiality brought against him by Fontenelle and other French critics. He quotes from modern Greek popular ballads in order to show that the sentiments expressed in the Idylls of Theocritus, and the language in which they are couched are not beyond the Greek peasant's native refinement.

"Certainly," he says, referring to Fontenelle's objections, "no such fancies were to be expected from the French peasants of Fontenelle's age.....The imaginative grace of Battus is quite as remote from our own hinds. But we have the best reason to suppose that the peasants of Theocritus's time

¹ *Theocritus, Bion, and Moschus*. Golden Treasury Series (Macmillan and Co., Ltd. 1896).

expressed refined sentiment in language adorned with colour and music, because the modern love-songs of Greek shepherds sound like memories of Theocritus." Here follow several extracts from Fauriel's collection, and then the author concludes :

"The difficulty is to stop choosing where all the verses of the modern Greek peasants are so rich in Theocritean memories, so ardent, so delicate, so full of flowers and birds and the music of the fountain."

This estimate would apply to most of the following distichs, although I am bound to confess that in my collection I have not been guided by any considerations of poetic beauty, but have rather endeavoured to include as many original pieces as I could obtain.

ΛΕΙΑΝΟΤΡΑΓΟΥΔΑ.

1.

Ἀγάπησα, τ' ἀπόλαυσα ; κοντεύω ν' ἀποθάνω,
Καὶ σὺ θὰ ἦς ἡ ἀφορμὴ 'ποῦ τὴν ζωὴ' μου χάνω.

2.

Ἄγγελοι ἀπ' τοὺς οὐρανοὺς, βοηθᾶτέ με κ' ἐμέ(να),
'Ποῦ ἄναψα καὶ καίουμαι ἰὰ ξένης μάνας γέννα'.

3.

Ἀηδόνι τοῦ περιβολίου, ἀηδόνι καὶ παγόνι,
Ὅταν γυρίσω καὶ σὲ 'δ(ι)ῶ, τὸ αἶμά μου παγώνει.

4.

Ἀκόμη 'δὲν ἀπέθανα κι' ἄναψαν τὰ κερία μου,
'Πῆρην καὶ τὴν ἀγάπῃ' μου ἀπὸ τὴν ἀγκαλιά' μου.

5.

Ἄν θέλῃς, Παναγία μου, πάντα νὰ σὲ δοξάζω,
Στεῖλέ μου τὴν ἀγάπῃ' μου, νὰ μὴ(ν) ἀναστενάζω.

LOVE DISTICHS.

1.

I have loved. What have I gained? I am nearing death,
and thou wilt be the cause of my losing my life.

2.

Angels of Heaven, come to my rescue; for I am aflame
and burning for a stranger's offspring.

3.

Nightingale of the garden, nightingale and peahen, when
I turn and look at thee, my blood freezes.

4.

I am not quite dead yet; but they have lit my funeral
candles and taken my love from my arms.

5.

Holy Virgin, if thou wishest me to sing thy praises for
ever, send me back my love that I may cease to sigh.

6.

Ἄνοιξε τ' (ἀ)χειλάκι σου, τὸ κόκκινο', πουλί μου,
Καὶ δόσε μου ὑπόσχεσι' ὥπως θὰ γενῆς ἰδική μου.

7.

Ἀπόψε ρόδα ἄζευα, καὶ σύ, ψυχή μου, τ' ἄνθη,
Ἀπόψε σ' ὠνειρεύτηκα κι' ὁ ὕπνος μου ἐχάθη.

8.

Αὐτὰ τὰ μαῦρα ποῦ φορεῖς ἐγὼ θὰ σοῦ τὰ β(γ)άλω,
Νὰ σὲ φορέσω κόκκινα κ' ὕστερα νὰ σὲ πάρω.

9.

Αὐτὸς ὁ πόνος τῆς καρδίας πρὸς τί τάχα νὰ εἶναι ;
Ὅντας δὲν εἶναι ἔρωτας, τί ἄλλο πρᾶγμα εἶναι ;

10.

Βάρκα' θέλω ν' ἀρματώσω μὲ ἑσάρ' ἄντα δύο κουπία,
Καὶ μ' ἐξή' ντα παλληκάρια νὰ σὲ κλέψω μία' βραδεῖα'.

11.

Βασιλικὸν ἐφύτεψα ἐπάνω 'ς τὸν ἀσβέστη',
Ἰὰ νὰ περ(ν)ᾷ ἡ ἀγάπη μου νὰ λέῃ "Χριστὸς ἀνέστη."

12.

Βασιλικὸν ἐφύτεψα 'ς τὴν κλίνη' ποῦ κοιμᾶσαι,
Νὰ κόφτης, νὰ μυρίζεσαι, κ' ἐμέ(να) νὰ θυμᾶσαι.

6.

Open thy red lips, my bird, and promise that thou shalt be mine.

7.

Last night I was picking roses and thou, my life, (wert picking) flowers. Last night I dreamt of thee and my sleep fled.

8.

I shall make thee leave these black weeds, I shall dress thee in scarlet, and thou shalt be my wife.

9.

What may be the cause of this pain in the heart? If it be not love, what else can it be?

10.

I wish to equip a boat with forty-two oars and (man it) with sixty lads that I may carry thee away one night.

11.

I have planted basil in lime, that my love may say, when passing, "Christ is Risen."

12.

I have planted basil by the side of the bed in which thou sleepest, that thou mayest pluck thereof, smell it and remember me.

13.

Βασίλισσα κί' ἂν ἤσουν(ε), 'δὲν θά'χες τέτοια' χάρι',
Νῦσαι ἄνθος τῶν κορη(τ)σίων, τῆς γειτονείας καμάρι.

14.

Βουνά, λαγκάδια καὶ κλαδία, ἀνοίξ'τε νὰ περάσω,
Καὶ μὴ(ν) ἀνάψετε φωτιά' ὄντας ἀναστενάξω.

15.

Βουνά, μὴ(ν) πρασινίσετε, πουλία, μὴ(ν) κελαϊδῆτε,
Μ' ἀρνήθηκ' ἡ ἀγάπη μου, ὅλα νὰ λυπηθῇτε.

16.

Γαρουφαλίτσα μου χρυσῇ, πλυμμένη μὲ χρυσάφι,
Νᾶπεφτα 'ς τῆς ἀγκάλαις σου 'δὲν θά'κανα νισάφι.

17.

Γαρούφαλό' μου κόκκινο', γαρουφαλίας κλωνάρι,
'Αν 'δὲν σὲ 'δ(ι)ῶ 'ς τὰ χερια μου ὁ Χάρος ἂς μὲ 'πάρη.

18.

Γιὰ δέ(ς) καιρὸ' 'ποῦ διάλεξεν ὁ Χάρος νὰ μὲ 'πάρη,
Τώρα 'π' ἀγάπησα κ' ἐγὼ μιᾶς λεμονίας κλωνάρι.

19.

Γιὰ 'πέ(ς) μου, τί ἐκέρδησες ὅπου μὲ βασανίζεις;
Παράτησε τὴν ἀπονιά' καὶ 'πέ(ς) μου τί ὀρίζεις.

13.

Even if thou wert a queen, thou couldst not be more graceful : a flower among maidens, the pride of the neighbourhood.

14.

Mountains, glens, and bushes, open a way that I may pass, and be not kindled by my sighs.

15.

Mountains, bloom not ; birds, sing not ; for my love has deserted me : mourn ye all.

16.

My little golden carnation, bathed in gold ! would that I fell into thine arms : I should never be surfeited.

17.

My dear red carnation, my dear twig of a clove-pink, if I see thee not between my arms, may Charon carry me away !

18.

See what a season Charon has chosen to carry me off : now that I have fallen in love with the branch of a lemon-tree !

19.

Come, tell me, what hast thou gained by tormenting me ? Lay aside thy cruelty and tell me what are thy commands.

20.

Γυρίζω 'δῶ, γυρίζω 'κεῖ, ἴσως καί σ' ἀπαντήσω,
Τὰ πάθη μου νὰ σοῦ εἰπῶ, τὴν φλόγα μου νὰ σβύσω.

21.

Γύρισε 'δ(ι)ὲ τὸν οὐρανό', γύρισε 'δ(ι)ὲ κ' ἐμέ(να),
'Αν ἀρνη(σ)τῶ τὸν οὐρανό', θὰ ἀρνη(σ)τῶ καὶ σέ(να).

22.

Γύρισε 'δ(ι)ὲ τὸν οὐρανὸ' κι' ἂν εὔρης μαῦρ' ἀστέρι,
Πίστεψε πῶς θὰ σ' ἀρνη(σ)τῶ, χρυσό' μου περιστέρι.

23.

'Δασκάλισσα, 'δασκάλισσα, σκόλασε τὴν 'Ελένη',
Μία' στιγμή' νὰ τὴν ἰδῶ, 'ιατ' ἡ ψυχὴ μου 'β(γ)αίνει.

24.

'Δὲν ἤμπορῶ, 'δὲν δύναμαι νὰ κά'νω πλεῖο' ἀγάπη',
'Ιατ' ἡ καρδιά μου 'κάηκε καὶ τὸ κορμί μ' ἐσάπη.

25.

'Δὲν θυμᾶς', ἀνάθεμά σ', τὰ λόγια 'ποῦ 'μιλήσαμε',
Νὰ μὲ 'πάρης, νὰ σὲ 'πάρω καὶ μαζὺ νὰ ζήσουμε';

26.

'Δὲν θυμᾶς', ἀνάθεμά σε, τὰ φιλία μιανῆς αὐγῆς,
'Ποῦ ἦτο(νε) νὰ χωριστοῦμε' κ' ἐσειότα(νε) ἡ γῆ(ς);

20.

I turn hither, I turn thither in the hope that I may meet thee, tell thee of my sufferings, and quench my flame.

21.

Turn thine eyes towards Heaven, and then towards me : if I desert Heaven, then I shall desert thee.

22.

Turn and look at the sky, and if thou findest a dark star therein, then believe that I shall desert thee, my golden dove.

23.

Schoolmistress, please permit my Helen to come out, that I may see her for an instant ; for my life is ebbing out.

24.

I cannot, I am no more able to make love ; for my heart is burnt out and my body is wasted away.

25.

Dost thou not remember, cruel one, the words we spoke to each other : to marry and live together ?

26.

Dost thou not remember, cruel one, one morning's kisses, when we were about to part and the earth shook (with our grief) ?

27.

Ἐέν μ' ὠφελεῖ νά σ' ἀγαπῶ ὅλο' μέ τήν ἐλπίδα,
Τήν γνώμη' σου κατάλαβα, τήν τύχη' μου τήν εἶδα.

28.

Ἐέν ντρέπεσαι τήν γειτονεία', οὔτε θεὸ' φοβᾶσαι,
Τόσον καιρὸν μέ τυραννεῖς χωρὶς νὰ μέ λυπᾶσαι;

29.

Ἐέν σὲ καταχρειάζουμαι τηγάνι 'ς τήν αὐλή' μου,
Νὰ τηγανίζω ποντικούς, νὰ τρώγῃ τὸ γατί μου.

30.

Ἐβάφτισα ἓνα παιδὶ κ' ἔβαλα τ' ὄνομά σου,
Ἰὰ νᾶχῃ μέ τὸ ὄνομα τῇ' χάρι' κι' ὠμορφία' σου.

31.

Ἐγὼ σεβντᾶ' ἔδεν ἡξέ'ρα, καὶ τώρα πῶς μοῦ 'γίνη,
Κι' ἀναψε τὸ κορμάκι μου 'σὰν φοβερὸ' καμίνι;

32.

Ἐδῶ 'ς αὐτὴ' τῇ' γειτονεία', 'ς τὸ χαμηλὸ' 'σπιτάκι,
Κοιμᾶται μία κοπελία χωρὶς παλληκαράκι.

33.

Εἶναι τὸ αἷμά σου γλυκό', 'μιλᾷς καὶ ζαχαρένια,
Ἰὰ τοῦτό σ' ἀγαπῶ κ' ἐγὼ καὶ χάνουμαι ἰὰ σέ(να).

27.

It is of no use my still loving thee, still hoping: I have found out thy mind, and read my fate.

28.

Are you not afraid of the neighbourhood's talk? Do you not fear Heaven; to torment me so long without taking pity on me?

29.

I would not have you for a frying-pan in my back-yard, to fry rats in for my kitten!

30.

I stood sponsor to a child and gave it thy name, that along with the name it might have thine own grace and beauty.

31.

I was once a stranger to passion: how is it, then, that my poor body is now burning like a fiery furnace?

32.

Close by, in this neighbourhood, in yonder low cottage, a maid is sleeping without a lover.

33.

Thy temper is sweet, thy speech is like sugar; for this reason I love thee and am ready to perish for thee.

34.*

Ἦλα νὰ σὲ φιλήσω καὶ ἡρήγορα νὰ ἴπ᾽ς,
Νὰ μὴ σὲ ὀῖ κανένας καὶ ἡ ἴπως μὲ ἀγαπᾷς.

35.*

Ἦλα νὰ σὲ φιλήσω καὶ φίλα με καὶ σύ,
Καὶ ἂν τὸ μαρτυρήσω, μαρτύρα το καὶ σύ.

36.

Ἐμέ(να) τῶχ' ἡ τύχη μου. ὅπου κ' ἂν ἀγαπήσω,
Μὲ φειδία καὶ μὲ ἀνδρογαλία(ι)ς πρέπει νὰ πολεμήσω.

37.

Ἐμίσεψες, κ' ἡ γειτονεία ἐγίνη ῥημονῆσι,
Ἦλα, πουλί μου, ἡρήγορα παλι' νὰ νοστιμήσῃ.

38.

Ἐμίσεψες καὶ μὲ ἄφησες τρία ὑαλία φαρμάκι,
Ἦν νίβωμαι κάθε πρῶτ' νὰ πίνω ἴπο λιγάκι.

39.

Ἦνα δενδρὶ ἐφύτεψα μὲ δάκρυα τόσους χρόνους,
Κ' ἂντὶ καρπὸ' μου ἔδωκε βάσινα, πίκρα(ι)ς, πόνους.

40.

Ἐξήντα μῆνις σ' ἀγαπῶ, γίνονται πέντε χρόνια,
Νὰ ἴφτενα μία' λειμονία' θὲ νὰ ἴτρωγα λειμονία.

34.

Come, give me a kiss, and then go quickly, that none may see thee and betray thy secret.

35.

Come, let me kiss thee, and then kiss me thou too, and, if I betray it, then betray it thou too.

36.

This is my destiny: whenever I fall in love, I am forced to fight with serpents and monsters.

37.

Thou art gone and the neighbourhood has become like a desert island. Come back, my bird, quickly, that it may become pleasant again.

38.

Thou art gone and hast left to me three pots of poison, that I may drink a drop every morning when I wash.

39.

I planted a young tree (and have watered it) with my tears this many a year. But instead of fruit, it has yielded me torture, bitterness, pain.

40.

I have been devoted to thee for sixty months, which means five years: had I planted a lemon tree, I should now be enjoying its fruit.

41.

Ἐπῆγα κ' ἔρριξα σεβντᾶ μέ μέρος 'ποῦ 'δὲν φτάνω,
Καὶ θεὸν νὰ βασανίζωμαι ὅσο' 'ποῦ ν' ἀποθάνω.

42.

Ἔτσι ἦτο(νε) τῆς τύχης μου, (ἐ)σέ(να) ν' ἀγαπήσω,
Νὰ πάθω τόσα βάσανα καὶ νὰ μὴ σ' ἀποκτήσω.

43.

Ἐχε, πουλί μ', ὑπομονή' νᾶχω κ' ἐγὼ ἐλπίδα,
Με τὸν καιρὸν κάθε δενδρὶ ἀνθεῖ καὶ 'β(γ)αίξει φύλλα.

44.

Ἐχω ἡμέρα(ι)ς νὰ σέ 'δ(ι)ῶ, κοντεύει μία 'βδομάδα,
Καὶ τὸ ψωμὶ 'ς τὸ στόμα μου 'δεν ἔχει νοστιμάδα.

45.

Ἡ ἀγάπ' εἶναι βελόνη κι' ἀγκυλώνει 'ς τὴν καρδιά',
Με ἀγκύλωσε κ' ἐμέ(να) καὶ 'δὲν ἔχω ἰατρεία'.

46.

Ἡ ἀγάπη δίχως ζούλεια' εἶναι μαύρη, σκοτεινή,
Εἶν' κρασι 'ξεθυμασμένον' καὶ σακκοῦλα ἀδειανή.

47.

Ἡ ἀγάπη σίδερα τρυπᾶ. μάρμαρα τσακίζει.
'Κλησιαστικὸν καὶ κοσμικόν. ὅλους τοὺς δαιμονίζει.

41.

I went and set my heart on a thing beyond my reach, and shall suffer for it until I die.

42.

Thus my fate decreed : to fall in love with thee, to suffer so many tortures and then to miss thee.

43.

Be patient, my bird, that I may be hopeful : every tree blooms and bursts forth into leaf in time.

44.

I have not seen thee for many days : it is nearly a week and the food which I eat has lost its flavour.

45.

Love is a needle which pricks the heart. It has pricked mine and there is no remedy for it.

46.

Love without jealousy is dark and dreary ; it is wine grown flat ; it is an empty purse.

47.

Love pierces through iron ; it breaks marble ; it drives all men mad : both laymen and clergymen alike.

48.

Ἡ ἄσπρη πέτρα τοῦ ἱγιαλοῦ δὲν πιάνει πρασινάδα,
Κὶ ἀγάπη χωρὶς πείσματα δὲν ἔχει νοστιμάδα.

49.

Ἡ παντρεία κ' ἡ ὀρφανία, ἡ ἀγάπη καὶ τὰ ξένα,
Τὰ τέσσερα τὰ ζύγισαν, βαρύτερά 'ν τὰ ξένα.

50.

Ἡ χαρὰ 'ς ἐμὲ δὲν πρέπει, ἱατὶ εἶμαι μοναχό',
Αὔριο' φεύγει τὸ πουλί μου καὶ μ' ἀφίνει ὀρφανό'.

51.

Θέλω τὸν οὐρανὸ' χαρτί, τῇ θάλασσᾳ μελάνη',
Ἰὰ νὰ σοῦ γράψω, λυγερή, ὁ νοῦς μου ὅσα βάνει.

52.

Θ'ωρῶ τὸ (ἀ)χειλάκι σου, 'ποῦ εἶν' ὅσ'αν τὸ κεράσι·
Ἄς τὸ φιλοῦσα μία' φορά, κὶ ὁ κόσμος ἄς χαλάσῃ.

53.

Καρδία μου γενοῦ σιδερό', καρδία γενοῦ ἀμόνι,
Νὰ σὲ βαροῦν ἀλύπητα τὰ βάσανα κ' οἱ πόνοι.

54.*

Κατακαῦμένη κούτρα, τί 'ν' τοῦτα 'ποῦ τραβᾷς,
Τί 'ν' τοῦτα 'ποῦ παθαίνεις καὶ δὲν μετανοᾷς;

48.

The white stone on the beach gathers no grass : even so
love without quarrels has no beauty.

49.

Wedlock, orphanhood, love, exile—all four have been
weighed : heaviest of all is exile.

50.

Joy is not fitting for me ; for I am lonely : my bird is going
away to-morrow and leaving me friendless.

51.

I want the sky for paper, the sea for ink, to write to thee,
my graceful one, all that passes through my mind.

52.

I see thy pretty little lip which is like a cherry : oh, may
I kiss it once, and let the world perish !

53.

My heart ! become thou like iron, grow hard like an anvil :
that suffering and pain may strike and not wound thee.

54.

Poor wretched head of mine ! what is this trouble that
thou bearest ? What is this pain that afflicts thee, and thou
amendest not ?

55.

Κλαίω κρυφὰ ἱατὶ κάνεις ὃδὲν θέλω νὰ τὸ μάθῃ,
 Ὅπως ἐξανακαινούρισαν τὰ παλαιὰ μου πάθῃ.

56.

Κοντοζυγώνει ὁ καιρὸς ὅπου θεὸν ἀνταμωθοῦμε,
 Ὅπου θεὸν νὰ (σ)μίξουμε τὰ δύο, νὰ παρηγορηθοῦμε.

57.

Κόρη, ὅπου μοῦ πῆρες τὸν νοῦ, ὅπως τῶρα κ' ἐμέ(να).
 Τί νὰ μὲ κάνῃ χωρὶς νοῦ ἢ μάνα ὅπου μ' ἐγέννα;

58.

Κυρία μου, ἀνάλατῃ ὅταν ἔξυδι καὶ ὅταν μέλι,
 Ποῖος σὲ καταδέχεται ἰὰ νὰ σὲ κάνῃ ταῖρι;

59.

Λυπητερά, λυπητερά θὰ πᾶ νὰ σκάψω μιῆμα,
 Νὰ βάλω τὸ κορμάκι μου, κ' ἔχε το σὺ τὸ κρῖμα.

60.*

Λύσε τὰ μάγια, φῶς μου, καὶ δός μου λευτεριά,
 Νὰ πάγω ἔς τὴν δουλεία μου· ὃδὲν θέλω παντρεία.

61.

Μάγισσας κόρη νὰ σου(α) καὶ δράκου θυγατέρα,
 Πιλι' θὰ με ἑλποῦσουν(α) ὅπου πάσχω νύχτα μέρα.

55.

I weep in secret ; for I do not want anyone to know that my old wounds have burst open again.

56.

The time when we shall meet is drawing near ; the time when we shall join and comfort each other.

57.

Maiden, who hast taken away my reason, now take away me also : what shall the mother that bore me do with me deprived of reason ?

58.

My lady, unsavoury as vinegar and honey, who will condescend to make thee his partner ?

59.

Sadly, sadly, I will go and dig a grave, in order to bury my poor body, and the sin shall be on thy head.

60.

Loose the charm, my light, and set me free, that I may go about my business : I do not want marriage.

61.

Even if thou wert the child of a witch, or a dragon's daughter, thou wouldst still have more pity on me who suffer night and day.

62.

Μαργαριτάρι 'ς τὸ χαρτὶ πουλ(ι)έται 'ς τὴν 'Ασία',
Καὶ τὸ πουλάκι 'π' ἀγαπῶ τὸ λέ'ν(ε) 'Ασπασία.

63.

Μὲ μία' γειτονοποῦλά' μου θέλω νὰ κάνω κρίσι',
'Ποῦ 'πῆγε καὶ 'παντρεύτηκε χωρὶς νὰ μὲ 'ρωτήσῃ.

64.

Μὲ τὸ ἄχ! θὲ ν' ἀποθάνω, καὶ τὸ πᾶν θὰ στερηθῶ,
Καὶ τὴν ἰδική' σ' ἀγάπη' ἴσως 'δὲν θ' ἀξιωθῶ.

65.

Μελαγχροινὴν ἐφίλησα τ' Αὐγούστου μία' δευτέρα',
Κ' ἐμοσχοβόλ' ὁ στόμας μου σαράντα μία' ἡμέρα'.

66.

Μελαγχροινό' μου πρόσωπο', 'σὰν χύνῃς κοκκινάδι,
'Αποθαμένοι καὶ νεκροὶ σηκώνουντ' ἀπ' τὸν 'Αἶδη'.

67.

Μῆ(ν) ἀψηλώνεσαι πολὺ, 'ιατ' ἀψηλὴ 'δὲν εἶσαι,
'Σ τὴ' γειτονεία' μας κάθεσαι καὶ 'ξεύρω τίνος εἶσαι.

68.

Μία' μόγιον ἀγάπησα 'σ(ε) ὅλῃ' τὴ' ζωὴ' μου,
'Σ αὐτήνῃν ἀφιέρωσα τὸν νοῦ' καὶ τὴν ψυχὴ' μου.

62.

Pearls wrapped up in paper are sold in Asia ; the little bird I am enamoured with is named Aspasia.

63.

I wish to sue a pretty little neighbour of mine, who got married without asking for my leave.

64.

I shall die with an Ah me ! on my lips, and lose every thing ; but thy love, I fear, I shall never win.

65.

On a certain Monday in August I kissed a dark beauty, and my mouth was perfumed for forty-one days.

66.

My dear little brunette, when thou blushest the dead and the departed fly up from Hades.

67.

Do not hold thy head so high, for high thou art not : thou livest in our neighbourhood and I know whose daughter thou art.

68.

One maid only I have loved in all my life : to her I have devoted my heart and soul.

69.

Μία' φορὰ' ἴμουν(α) πουλί, πουλί καὶ κελαῖδοῦσα,
Καὶ ἴσ' ἄν τρυγόνι τρυφερό' ἐδῶ κ' ἐκεῖ ἴπετοῦσα.

70.

Νά σ' ἀγαπῶ ἑβαρέθηκα, νά σ' ἀρνη(σ)τῶ λυποῦμαι.
Ἄς τὸν τραβοῦμε τὸν σεβντᾶ ὅσῳ κί' ἂν ἡμποροῦμέ'.

71.

Νὰ τὸ φιλή καὶ φίλησε καὶ τὰ βυζία καὶ πιάσε·
Ἄν εἶσαι σὺ μικρὸ' παιδί νὰ ἴπ' ἄς νὰ τὸ διηγᾶσαι.

72.

Ξανθὰ μαλλία ἴς τὴν κεφαλῇ, ἴπλεγμένα μὲ τὴν τάξι,
Καὶ κάθε τρίχα γίνεται χαντζάρι νὰ μὲ σφάξῃ.

73.

Ξανθὸ' κανάρι μου χρυσό', ὅσα κί' ἂν ὑποφέρω,
Ὅσο' καὶ ἂν μὲ τυραννῇς ἐγὼ θὰ σὲ λατρεύω.

74.

Ἑμεῖς κρυνες κί' ἀρρώστησα, ἔλα κοντὰ νὰ ἰάνω,
Ἐλα τὸ ἡγρογρότερο' πρὶν πέσω κί' ἀποθάνω.

75.

Ἑύπνα (ἐ)σὺ ἴποῦ μ' ἔκανες ἀγάπη' νὰ γνωρίσω,
Καὶ ζωντανὸς τὴν Κόλασί' νὰ τὴν κληρονομήσω.

69.

I was once a bird, a merry little bird, and used to sing and, like a tender turtle-dove, fly here and there and everywhere.

70.

I am weary of courting thee, but loth to give thee up: let me bear my grief as best I can.

71.

Here is my mouth: kiss me. Here is my breast: embrace it. Thou art not a child to go and talk about it.

72.

Her golden tresses are arranged in order on her head: every hair becomes a dagger and wounds me.

73.

My fair golden canary-bird, suffer as I may, torment me as thou likest: I will still worship thee.

74.

Thou wentest away and I fell ill; come near that I may recover. Come as soon as possible, before I die.

75.

Wake thou who hast taught me how to love, and then let a life in Hell be my inheritance!

76.

Ἐύπνα κι' ὁ Ἔρωτας περ(ν)ᾶ, κορώνα' νὰ σὲ βάλῃ,
 Ἰατ' ὠμορφότερη 'πὸ σὲ 'δὲν εἶναι κάμμία ἄλλη.

77.

Ὁ Ἔρωτας εἰς τὴν ἀρχὴν εἶναι γλυκός, καῖμάκι,
 Μὰ 'σὰν ριζώσῃ 'ς τὴν καρδιά', ποτίζει τὴν φαρμάκι.

78.

Ὁ κόσμος μὲ τὰ βάσανα εἶν' ἀνακατωμένος,
 Πῶς 'μπορῶ μόνος ἐγὼ νὰ ἦμ' εὐχαριστημένος;

79.

Ὅλ' ἀγαποῦν(ε) τὸ κρασί, κ' ἐγ' ἀγαπῶ τὸ μέλι·
 Ὅλ' ἀγαποῦν ἐλεύτερα(ι)ς κ' ἐγὼ μία' 'παντρέ' μένη'.

80.

Ὅλα τὰ δέντρ' ἀνθήσαν(ε), κ' ἓνα δεντρὶ 'μαράνθη,
 Ὅλα τὰ 'ταίρια (σ)μίγουν(ε) καὶ τὸ 'δικό' μ' ἐχάθη.

81.

Ὅπ' ἔχ' ἀγάπῃ φαίνεται· πρασινοκιτρινίζει,
 Χέρια, ποδάρια τ' ὀρφανὸν τίποτε 'δεν ὀρίζει.

82.

Πεισματικὰ καὶ πείσματα ἂν ξυnerιστοῦμέ',
 Ὅστερα θὰ γυρεῦοιμ' ἱατρὸν νὰ ἱατρευτοῦμέ'.

76.

Wake ! Love is passing by to crown thee ; for no one is fairer than thee.

77.

Love at the beginning is sweet as cream. But when it takes root in the heart, it bedews it with poison.

78.

Life is all mingled with pain : how can I more than the rest be contented ?

79.

Everyone likes wine ; but I like honey : everyone likes a maiden ; but I love a married lady.

80.

All trees are blossoming forth ; but one little tree has withered : all pairs are coming together ; but mine own partner is lost.

81.

He who is in love shows it : his face grows green and pale : he, poor wretch, is master neither of his hands nor of his feet.

82.

If we worry about little quarrels and squabbles we shall have to seek a doctor to heal us.

83.

Περιορισμένη' σὲ θ'ωρῶ, θέλω νὰ σε ῥωτήσω.
 Ἄν εἶν' ἀπ' τὴν ἀγάπῃ' μου νὰ σὲ παρηγορήσω.

84.

Πρωί, πρωί, σηκώνουμαι τὸ ὄσπ'ίτι σου κυττάζω,
 Τὸ παραθύρι σου θ'ωρῶ καὶ βαρυνασπενάζω.

85.

Ῥόδα καὶ τριαντάφυλλα, καὶ σεῖς βασιλικοί μου,
 Ἰατί μ' ἀποκοιμήσατε, κ' ἔχασα τὸ πουλί μου;

86.

Ῥόδα καὶ τριαντάφυλλα, κι' ἄνθη τοῦ παραδείσου,
 Ἐσύναξεν ὁ Ἑρωτας κ' ἔπλασε τὸ κορμί σου.

87.

Σὲ στέλ(ν)ω χαιρετήματα μὲ μῆλο' δαγκαμένο',
 Καὶ μέσα ὅς τῃ δαγκαματία' εἶναι φιλὶ κρυμμένο'.

88.*

Ῥὰν ὀδὲ μὲ θέ'ς, κυρά μου, ὀπέ(ς) μου νὰ ὀπαντρεντῶ,
 Νὰ ὀπάρω μίαν ἄλλην, νὰ παίζω νὰ γλεντῶ.

89.

Τὰ ὀμάτια μου δὲν εἶδαν(ε) τέτοια' καλὴ' γυναῖκα.
 Ἄν τὴν φιλήσω μία' φορὰ, θὰ μὲ φιλήσῃ δέκα.

83.

I see that thou hast secluded thyself, and wish to ask thee whether it is through thy love for me, that I may comfort thee.

84.

Early in the morning I rise and look at thy house; I gaze at thy window and heave deep sighs.

85.

Roses and thirty-petalled roses, and ye my basil-plants, why have you drugged me to sleep and made me lose my bird?

86.

Roses and thirty-petalled roses, and blossoms of paradise, Love gathered and created of them thy body.

87.

I send thee greetings in a bitten apple; in the bite there is hidden a kiss.

88.

If thou wantest me not, my lady, tell me so that I may wed another; that I may sport and play with another.

89.

My eyes have never seen such a good-hearted lass; if I give her one kiss, she gives me ten.

90.

Τὰ ῥμάτια σ' ἔχουν ἔρωτα κι' ἀγγελικὴν θεωρίαν,
Κι' ὅποιος τὰ ῥδ(ι)ῆ σκλαβώνεται, ῥδὲν ἔχ' ἐλευτερίαν.

91.

Τὰ ῥμάτια σου ὅποιος τὰ ῥδ(ι)ῆ καὶ ῥδὲν ἀναστενάξῃ,
ῥΑστροπελέκι καὶ φωτία νὰ πῆσῃ νὰ τὸν κάψῃ.

92.

Τὰ ντέρτια μου, τὰ πάθη μου ἕνας θεὸς τὰ ῥξέρει,
Καὶ μία μικρὴ μελαγχροινὴ, ἂν θέλῃ, τὰ ῥατρεύει.

93.

Τάχα θὰ τὸ ἀξιωθῶ νὰ λάβω τέτοια ῥχάρι,
Νὰ σηκωνώμαστε τὰ δύο ἀπ' ἕνα μαξιλάρι;

94.

ῥΥπνος γλυκός, γλυκύτατος, σ' ἐπῆρε καὶ κοιμᾶσαι,
Καὶ τὸν παληό σου ἐραστὴν καθόλου ῥδὲν ῥθυμᾶσαι.

95.

ῥΥπόμενε, καρδοῦλά μου, τῆς ἀγαπῶ τὰ λόγια,
ῥΟπως ῥπομένουν τὰ βουνὰ ταῖς πᾶχναις καὶ τὰ χιόνια.

96.

ῥΥπομονή, ῥυπομονή· ὡς πότε νὰ ῥπομένω;
ῥΙδέ την τὴν ῥυπομονὴν πῶς μ' ἔχει καμωμένο.

90.

Thy eyes are full of love and angelic beauty: whoever sees them is enslaved and loses his liberty.

91.

Whoever looks at thine eyes and sighs not—may a thunder-bolt and fire fall from heaven and burn him up.

92.

Heaven alone knows my griefs and sufferings: a pretty little brunette can heal them if she choose.

93.

Shall I ever be deemed worthy of such happiness: that we two may rise from one pillow?

94.

Sweet, sweetest sleep has seized thee, and thou art sleeping quite forgetful of thy old lover.

95.

Endure, my poor heart, the cruel words of her whom I love, as the mountains endure the hoar-frosts and the snows.

96.

Patience, patience! How long shall I be patient? Look and see to what a state patience has reduced me.

97.

Φυλάξου, χαλκοπράσινε, μῆ(ν) ᾿πῆς κακὸ ᾿ιὰ ᾿μέ(να),
᾿Ιατ᾿ ἔβαλα ᾿ς τὸ πόδι σου καλλίτερό ᾿πὸ σέ(να).

98.

“Χριστὸς ἀνέστη,” ᾿μάτια μου, ἔλα νὰ φιληθοῦμέ,
Κι᾿ ἂν ᾿δέ᾿ σ᾿ ἀρέσῃ τὸ φιλί, στρώσε νὰ κοιμηθοῦμέ’.

99.

Χωρὶς ἀέρα τὸ πουλί, χωρὶς νερὸ τὸ ᾿ψάρι,
Χωρὶς ἀγάπη ᾿δὲν βαστοῦν κόρη καὶ παλληκάρι.

100.

᾿Ψηλὸ᾿ κυπαρισσίακι μου, σεισου καὶ ᾿β(γ)άλ᾿ ἀέρα,
Νὰ κελαδήσουν τὰ πουλιά, νὰ ᾿ξημερώσ᾿ ἡ ᾿μέρα.

97.

Beware, brazen-faced one; do not speak ill of me; for
I have placed a better youth in thy stead.

98.

"Christ is Risen!" light of my eyes, come and give me
a kiss: if thou art not content with the kiss then let us lie
together.

99.

A bird cannot live without air, nor a fish without water;
nor can a lassie and a lad live without love.

100.

My fair and stately cypress-tree, shake thy foliage and
stir the wind; that the birds may begin to sing and the
dawn appear.

NOTES.

PART I.

I.

2. 'μάλωνε] μαλώνω, 'to quarrel.' Prob. derived from μάλλον.

3. γιά—γιά] Turk. γα—γα, 'either—or.'

4. Κλεφτοχώρια] The mountainous and inaccessible districts occupied by the Klephts. On the origin, habits, etc. of the latter see general Introduction.

5. Πρωτάτο'] The name usually given to a district placed under the jurisdiction or superintendence of a chief (Καπετάνος) of Armatoloi (see Intr.). Here it seems to be applied to the regions under the control of the Klephts.

6. δρόμος] in M.G. = ὁδός, 'a way, road.'

'πήγαινε] 'πηγαίνω (= ὑπάγω), intr. 'to go.' The history of this word is curious:

(1) Trans. 'to lead slowly or secretly,' e.g. Thuc. 4. 127; Xen. *Cyn.* 5. 15; *id.* *Cyr.* 1. 6. 37, etc.

(2) Intr. 'to withdraw secretly or unperceived,' e.g. ὑπάγω φρένα τρέψας Theogn. 917; Hdt. 4. 120, 122; Ar. *Birds* 1017; Thuc. 4. 126, etc.

(3) 'To go on.' The idea of secrecy—the force of the prep.—being lost sight of, e.g. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ Ar. *Frogs* 174; ὦπαγε! 'Come!' Eur. *Cycl.* 52, Ar. *Clouds* 1298. In this latter sense it has survived in M.G. as an equivalent and substitute for πορεύομαι. It has also preserved its trans. meaning 'to lead or carry.'

7. ὀμπροσθά] for ἐμπροσθά (= ἔμπροσθεν).

10. ἄρματα, τὰ] 'weapons,' from Lat. *arma*.

τσαπράζια, τὰ] Turk. *tsapraz*. Metal plates slightly concave tied round the knees both as ornaments and armour of defence.

11. ζουρλός] adj. 'mad'; etym. unknown.

λουλός] adj. for λωλός (connected with λαλέω), 'stupid, crazy.' For the change of ω into ου cf. κουφός for κωφός, βουβός for βωβός, etc.

12. λεβεντία, ἡ] from λεβέντης, Turk. *levend*, a youth in his prime.

13. τᾶρημα] from τὰ ἔρημα, in the sense of 'pitiful, wretched.'

14. χάνω] 'to lose,' from the class. χαίνω, 'to yawn.'

15. πατρικοδομένα] The importance attached to the ὄπλα πατρώα is very characteristic.

II.

1. μανοῦλα, ἡ] from μάνα, 'mother.' Note the tenderness of the diminutive.

4. βουνά] pl. of βουνόν, τό, 'a mountain,' from βουνός, ό, 'a hill.'

5. ἀνθήσῃτε] ἀνθέω or ἀνθίζω, 'to blossom, bloom,' is generally applied to plants, but here it is boldly used of the mountains themselves. The apostrophe to surrounding Nature and the prayer that it should sympathize with a mother's grief are extremely pathetic and poetical.

6. Δαδί, τό] a village in Boeotia (the ancient Δρυμαία).

7. Ἀνδρίτσαϊνα, ἡ] the wife of Ἀνδρίτσος.

8. Λαμπρή, ἡ] lit. 'the bright day,' Easter Sunday. Note the play on the words Λαμπρή—λαμπρά.

9. ἰατί]= διατί=διότι, 'because.'

10. τόπι, τό] Turk. *top*, 'a gun, cannon, or cannon-ball.'

Ἐγριπος, ὁ]=Εὔριπος, a town in Euboea near the site of the ancient Chalkis.

κανόνι, τό] Ital. *cannone*.

11. ἔτρωγε καὶ ἔπινε] a graphic description of security. Cf. τρώγειν καὶ πίνειν ἡσυχῇ Dem. 402. 21.

12. μoustάκι, τό] Ital. *mustacchi*. Andritsos was distinguished for the size of his moustaches. It is said that they were so long that he was often obliged to twist and tie them behind his head for convenience sake. It may be noticed here that the Greeks generally look upon a well-developed moustache as a feature of manly beauty, and even as a sign of valour.

μαλλίον or μαλίον] dim. of μαλλός, 'a lock of wool.' Cf. ἀργῆτι μαλλῶ Aesch. *Eum.* 45; οἶος—νεοπόκω μαλλῶ Soph. *O. C.* 475; λευκοτρίχων πλοκάμων μαλλοῖς Eur. *Bac.* 113. The dim. μάλιον, pl. μάλια, 'locks of *hair*,' is also found (*Anth. P.* 11. 157).

13. ἔ'μορφον] adj. for εὔμορφον; in this word as in νεοπανδρέ'μένης above (l. 7) the *ν* of the diphthong disappears before a *μ*.

γραμμένα] 'well-curved or pencilled'; i.e. not shaggy. Cf. the phrase 'φρύδια 'σὰν νὰ ἦταν(ε) γραμμένα μὲ κονδύλι. This apostrophe by the hero to his moustache, eyebrows, and feet, may be compared for its *naïveté* to the Homeric expressions: φίλον θυμόν, φίλον λαιμόν, φίλα γούνατα, φίλα ἔμματα, etc.

14. 'γλήγορα] adv. for ἐγρήγορα=ἐγρηγορότως (see Plut. 2. 32 A), 'awake,' hence 'quick.' Cf. ἔξυπνος in M.G.= 'wide-awake, sharp, clever,' opp. to κοιμισμένος 'sleepy' hence 'slow, stupid.' Notice the substitution of λ for ρ. This change is very common in the

Cretan dialect especially, e.g. φολά for φορά, etc. For the reverse cf. ἔρθω for ἔλθω, ἀδερφός for ἀδελφός, etc. In Sphakia (Crete) the λ is invariably pronounced as ρ, e.g. ῥογίων ῥογής for λογίων λογής, 'all manner of sorts,' ἄρρος for ἄλλος, ἄρογον for ἄλογον, etc.

ἐντροπιασθήτε] ἐντροπιάζομαι, 'to be shamed or disgraced.' ἐντροπή is used in M.G. both in the sense of αἰδώς and in that of αἰσχύνη. In the former it is found in Classical Greek, e.g.

ἦ καὶ δοκεῖτε τοῖ τυφλοῖ τιν' ἐντροπήν
ἦ φροντίδ' ἔξειν—;

Soph. *O. C.* 299, etc.

In the latter it frequently occurs in the New Testament.

15. παλληκάρι, τό] dim. from πάλλαξ, 'a youth, warrior, brave lad,' corresponding to the French *un brave*.

17. γιά] Turk. *ya*, an exclamation, 'O!'

τουφέκι, τό] Turk. *tufek*, 'a musket, rifle.'

18. γιουροῖσι, τό] Turk. *ghouroush*, 'an onset, assault, sortie.'

γιουροῖσι ἰὰ νὰ κάμωμεν] Cf. ἔφοδον ποιέισθαι.

ἰά]=διά. Cf. ἰατί=διατί above l. 9 n.

κάμνω] trans. 'to work or make with labour,' as in Hom. ἐπεὶ πάνθ' ὅπλα κάμε *Il.* 18. 614, etc. Hence in M.G., 'to make or do,' generally with or without the idea of 'toil.'

20. χανούμιστα, ἡ] Turk. *khanoom*, a Mahomedan lady.

III.

1. 'σ'έ])=εἰς, the final ε being a dialectic suffix.

κορυφοβοῖνι, τό] a compound of κορυφή and βουνόν.

μαῖρος] adj. 'black.' Here it expresses the sallow and haggard look of one's face after a sleepless night.

3. *χαράγματα, τά*] 'day-break,' from *χαράζω* or *χαράσσω*, 'to engrave, scratch' (see *Anth. P.* 12. 130), 'to stamp (money),' (see *Polyb.* 10. 27). It describes the appearance of the sky at sunrise. Cf. Part II. x. 6 n.

αἰγοῖλα, ἡ] dim. of *αἴγῃ*, 'dawn.' Cf. the Homeric *αἰγὴ ἡελίοιο* *Od.* 11. 498, etc. Derivative *Αἰγερινός* = *Ἑωσφόρος*, 'the Morning-star.'

4. *ράχη, ἡ*] for *ράχis*, 'a mountain ridge.' Cf. *πύργον τὸν ἐπὶ τῆς ράχιος τοῦ οὐρεος* *Hdt.* 3. 54, etc. Similarly *βρύση* for *βρύσις*, *κρίση* for *κρίσις*, etc.

5. *λιμέριον, τό*] See *Intr. Prob.* connected with *λιμήν*, 'a gathering place.' Cf. *πλοῖτον λιμήν* *Aesch. Pers.* 250, *Eur. Or.* 1077, *παντὸς οἰωνοῦ λιμήν* *Soph. Antig.* 1000, *Ἄιδον λιμήν ib.* 1284, etc. Others spell it *λημέρι*, deriving it from *ὅλη ἡμέρα*, 'a place where one dwells the whole day.' To me this etymology does not seem satisfactory, but the reader can choose between the two.

6. *μυρολόγια, τά*] from *μύρομαι*, 'dirges, laments, wails'; verb *μυρολογῶ* (l. 9).

10. *Ἐλύμπου*] For the dialectic change of O into E cf. *Ἐλασσόνα* from *Ἐλοοσσών*, *Ἐριχὼ* from *Ἐρικόν*, etc.

10, 11. The appeal to birds, trees, and other animate and inanimate objects to share in the sufferer's grief contained in these two lines occurs very frequently in the popular poetry of modern Greece, and may be compared with many exactly similar passages in the works of the ancient bucolic poets, e.g. *Epitaph. Adonidis*, *Epitaph. Bionis*, etc. Mr Andrew Lang has embodied the same idea in his graceful epitaph on Rider Haggard's hero Umslopogaas, prefixed to *Allan Quatermain*:

Θρηνεῖτ' ὄρνιθες τὸν ἀμαιμάκετον πολεμιστὴν
Μηδὲ νόμον ξουθοὶ μέλπετ' ἀηδονίδες,
etc.

Lament, ye birds, the battle's fallen star,
But you, sweet nightingales, forbear to sing,
etc.

11. *φουντωτός*] adj. (from verb *φουντώνω*, 'to bloom') 'having a thick foliage, bushy, blooming.' Its etymology is doubtful: acc. to some it comes from Lat. *fundus*. It may be connected with root *φυτ-*. Cf. *φουντάνι* or *φυντάνι*=*φυτάριον*. *ν* is in certain dialects introduced before a *τ*, e.g. *ντότε* for *τότε*, *όντας* for *όταν*, etc. *ου* sometimes replaces the simple *υ*, e.g. *κουβάρι* from *κύμβη* (through Med. Gr. *κύβη*), *κουτί(ον)* from *κυτίον* (dim. of *κύτος*), etc.

έφέτος] adv. 'this year,' from *έπί*—*έτος*.

12. *ζουρλαμάδα, ή*] 'madness,' from *ζουρλός* (see above I. 11 n.). *βρέ*] in some dialects *ώρέ*, is an exclamation corresponding to the classical *ὦ*. It may be derived from a corruption of *ὦ* (*έταϊ*)*ρε*, or *ὦ* (*πονη*)*ρέ*.

13. *κόλι*] Turk. *kol*, 'garrison, patrol,' etc.

14. *γιάλος, ό*] 'beach, sea-shore,' from *αἰγιαλός*, an old Ionic word (e.g. Hom. *Il.* 4. 422, *Od.* 22. 385, Hdt.) sometimes found in Att. prose. Cf. *περιγιάλι(ον)*, *τό*, same meaning.

παλγοκαΐκι, τό] Turk. *kaïk*, 'a ship.' *παλγός* (= *παλαιός*) in compounds is used as a term of contempt, e.g. *παλγάνθρωπος*, 'a rascal,' and below (I. 19), *παλγότουρκε*, *παλγαρβανίτη*, etc.

15. *καμάρι, ή*] 'pride,' or, as here, 'an object of pride.' Cf. verb *καμαρώνω*, lit. 'to walk with the chest curved,' 'to be proud,' from *καμάρα*, 'an arch.' The metaphor is probably taken from a high-spirited horse walking with its neck *arched*.

16. *φωλεύουν*] *φωλεύω* or *φωλεύω* (see VI. 8), from *φωλεύω* or *φωλεύς*, 'to lurk in a den,' e.g. *κνώδαλα φωλεύοντα* Theocr. 24. 83, of a lion, Babr. 93. 5, etc.

17. *φαρμακωμένος*] past part. of *φαρμακώνω*, 'to poison.' Note that although passive in form it is active in sense. Cf. *συγχωρεμένη*

(=ἡ συγχωροῦσα, 'the sparing one'), a euphemistic epithet of the Small-pox (εὐφλογία) personified.

18. μαῦρος] Here used metaph. 'miserable, unhappy.'

19. νὰ σκάσῃ] from σκάζω=διαρρήγνυμι and mid., 'to split,' 'to burst,' often used in imprecations. Cf. the similar use of διαρρήγνυμαι by the ancients, e.g. διαρραγείς! 'split you,' Ar. *Birds* 2, etc.

20. προσκυνῶ (-έω or -άω)] It stands here exactly in the sense in which it is used by Herodotus, viz. 'to do obeisance or homage,' esp. in the oriental fashion of prostrating oneself before a despot; e.g. Ἄρπαγος...προσκυνήσας...ἦϊε ἐς τὰ οἰκία 1. 119; οἱ δὲ καταθορόντες ἀπὸ τῶν ἱππῶν προσεκύνηον τὸν Δαρεῖον ὡς βασιλέα 3. 86, etc. Hence it has acquired a quasi-technical force and denotes the surrender of a Klept. Elsewhere it possesses its general meaning of worshipping, e.g. Σταυροπροσκύνησις, 'Worship of the Cross.'

21. τὰ σώματα μὴ λυώσουν] This is one of the strongest forms of a curse. It refers to the popular belief that the bodies of sinners resist the decomposing influence of the earth. In other words, the souls of those whose bodies remain whole can find no rest in the next world. The importance attributed to burial by the ancients was based on a similar idea. See Homer *passim*.

IV.

1. πουλάκι, τό] dim. of πουλί, τό, 'a bird' (from Ital. *pollo*, 'a chicken').

ῥέξ(γ)αινε] for ἑξέβαινε, pres. ξέξ(γ)αίνω=ἐκβαίνω. A parasitic γ often insinuates itself in M. Greek. Cf. ἐρώτα(γ)αν below (1. 3), etc.

Βέρροια] a town in the south of Macedonia. It has retained its name from the time of Thucydides (see 1. 61. 4) down to the present day.

4. ποῦθεν] adv. 'whence?' for πόθεν. ποῦσε, 'whither?'

5. "Αγραφα, τὰ] the name of the district about the Aspropotamos ancient Ἀχελῷος, in Aetolia, a famous haunt of Klephts.

6. Νικολός, Σταμάτης, as well as Λαζόπουλα, Καπετὰν Λαμπράκης are evidently the names of chiefs acting in concert with our hero in this expedition; they are otherwise unknown, unless indeed the Λαζόπουλα (=Lazo's sons) are the Lazaiοι whose ill-advised descent to the lowlands forms the subject of the preceding ballad.

σμίξω] from (σμίγω=μίγνυμαι, 'to meet, present oneself to,' as in Homer Ὀδυσσεὺς κοίρησιν ἐπιλοκάμοισιν ἔμελλεν μίξεσθαι *Od.* 6. 135.

9. Ξηρολείβαδο', τό] lit. 'the Dry Meadow,' a town in Macedonia. πάγους] pl. of πάγος in the sense of κρίσταλλος, 'ice, frost.' Cf. πάγον χιθέντος *Soph. Phil.* 293. καὶ ποτε ὄντος πάγου *Pl. Symp.* 220 B. Also in the plural as here cf. πάγων ὑπαιθρία καὶ δίσκομυρα βέλη *Soph. Ant.* 358. τῶν ὑπαιθρίων πάγων *Aesch. Ag.* 335, etc.

11. βάλ' τε] from βάλλω also βάζω, see below vi. 1, and βάνω, 'to put' (=τίθημι, as in Homer ὡς ἐνὶ θυμῷ ἀθάνατοι βάλλουσι *Od.* 1. 201, etc., ἐν θυμῷ ἐβάλοντο *ἔπος Il.* 15. 566.

τσελίκι, τό] Turk. *tselik*, 'steel.' Cf. Eng. 'to steel one's heart.'

13. Πράζε] a village in Macedonia on the eastern bank of the Strymon, not far from Lichna.

14. ἄλυσος, ἡ] for ἄλυσις -εως, 'a chain,' which was stretched across the bridge in question.

15. ζερβία] adj. ζερβός=ἀριστερός, 'left.' Etym. unknown.

ποταμόν] See Introduction.

᾿παρωμεν] from ᾿παίρω, 'to take.' The classical form ἐπαίρω is found in a similar sense in *Ath.* 641 E. In that passage it means 'to take up and bear away.' The transition from that to its more general modern meaning is easy to trace.

18. δαμασκί] or δαμασκινό' sc. σπαθί. The blades of Damascus were famous.

V.

1. Καπετάνισσα] the wife of a Καπετάνος (see Intr.).

2. μοσχοκάρνυδα, τὰ] from μόσχος, 'musk,' in later Greek, and καρῦδι (= κάρνυν). Cf. Ital. *noce moscada*, 'a nutmeg.'

πετροβολέω] The compound has the same meaning as the simple verb: 'to pelt.' Cf. in ancient Greek οἰκοδομέω νηόν, πυραμίδα, τεῖχος, etc., Hdt. 1. 21, etc. where the meaning of the first part of the compound is similarly lost.

3. τὴν ᾧ πάρη μυρωδία] lit. 'smell seize her.' Cf. μυρίζομαι or μὲ μυρίζει (impers.) metaphorically 'to get wind of.' Cf. Lat. *subolet mihi* Pl. *Trin.* 615 and Eng. slang 'to smell a rat' in pretty much the same sense.

4. μωρέ] Very nearly the same as ὦρέ or βρέ, 'friend! fellow!'

5. ν' ἀνάψῃς τὸ λυχνάρι] Cf. ἄπτε, παῖ, λύχνον Ar. *Clouds* 18.

6. λαβωματία, ἡ] 'wound,' from λαβώνω (= λαμβάνω). It is not easy to trace the transition from the sense of 'seizing' to that of 'wounding.' In the Melian dialect the verb besides its general meaning ('to wound') is also used in a technical sense of ghosts and spirits: 'to be under the influence of a spirit.' In this we recognize a trace of the original meaning 'to seize.'

9. ἀφηκράσθηκες] from ἀφηκράζομαι, another form of ἀφουκράζομαι (ἀπο—ἀκροάζομαι) 'to listen to the end,' and hence 'to heed, take notice of.'

τῆς γ. τ. λ.] 'the words of a woman,' said with a sneer. Cf. γυναικεία λόγια 'women's talk, nonsense.' We find in modern Greek literature the same feeling of contempt for the intelligence of the fair sex as in the works of the classical writers.

10. χαλεύω] 'to seek.' Prob. from σκαλεύω, 'to stir,' trying to find something, in a colloquial use.

γυρεύω] It is used by Strabo in the sense of 'running round in

a circle.' Hence in M.G. it came to mean 'to run about looking for something,' or simply 'to look for,' like χαλεύω above.

κάμπος, ό] Ital. *campo*, 'a plain.'

11. σκλάβος, ό] 'a slave,' from Σκλαβοῦνος (Byz.) 'a Slav.'

14. ίάνω] trans. and intr. 'to heal,' from ίαίνω which is used by later writers in the sense of ίάομαι.

15. άστοχώ] It is used in the sense of 'forgetting,' derived from that of 'missing' which it bears in Classical Greek.

όρμηνεία] for έρμηνεία—έρμηνεύω. From the sense of 'interpreting' it has come to mean 'to instruct, advise.'

VI.

1. βάζω] or βάνω (see below l. 7)=βάλλω. See IV. 11 n.

βάζεις μέ τόν νοῦν σου] Cf. French *se mettre dans l'esprit*. τιθέμεν νόω, 'to bear in mind,' Pind. *P.* 1. 78.

3. τί]=διότι (class. ότι) 'because.'

ντερβένια, τά] pl. of ντερβένι, Turk. *dervend*, 'a mountain pass, defile.' Sometimes applied to the Guard-House commanding the defile.

έτούρκεψαν] from τουρκεύω, 'to become Turkish.'

Άρβανίται(ς)] 'Albanians.' Note the substitution of ρ for λ (see above II. 14 n.) and the parasitic *s* at the end. Cf. κλέφται(ς), and fem. φορεμένοι(ς) etc.

6. πρασινίζουν] from πράσινος, 'green,' 'to become green.'

7. σκιάζομαι] act. σκιάζω, 'to frighten.' -ομαι, 'to be frightened' originally 'at a shadow' (σκιά). The metaphor is probably derived from a horse starting at its own shadow. Cf. the Italian use of *ombrare*, e.g.

Come falso veder bestia quand' ombra

(Dante, *Inf.* II. 48),

where commentators explain it: farsi paura di cosa vana: e conviene principalmente ai cavalli. Also cf. the proverbial expression φοβᾶται ἀπὸ τὸν ἴσκιόν του, 'he is frightened at his own shadow,' with which cf. δεδιώς...τὴν σαντοῦ σκιάν Pl. *Phaed.* 102.

8. λιμερι(ά)ζω] from λιμέρι (see above III. 5 n.).

9. χώρα, ἡ] in M.G. is used of the country opp. to town, or of the plains opp. to the mountains (as here). In the former of these senses (and implying the latter) the word is found in Xenophon, e.g. τὰ ἐκ τῆς χώρας *Mem.* 3. 6. 11, ὁ ἐκ τῆς χώρας σῆτος *ib.* 3. 6. 13 etc., οἱ ἐν τῇ χώρᾳ ἐργάται *id.* *Hier.* 10. 5.

VII.

1. τραβάω] 'to draw.' Here intr. of the wind. Cf. Eng. 'draught.' The word seems to be a survival of an archaic form τραφάω connected with the Latin *traho*.

χαμηλωμένα] adj. or adv. from χαμηλώνω (χαμαί) 'to lower.'

3. κατακαμπής] adv. (κάτω—Ital. *cumpro*) 'down in the plains.'

4. ψωμί(ον), τό] 'bread,' dim. of ψωμός, ὁ, a word found in Homer in the sense of 'bit, morsel,' e.g. ψωμοὶ ἀνδρόμεοι, *Od.* 9. 374, 'pieces of human flesh.' Cf. ἐπὶ τῷ ἐνὶ ψωμῷ, 'at one mouthful.' Xen. *Mem.* 3. 14. 5. The dim. occurs in the Septuagint.

νερό(ν)] or νηρό(ν), 'water.' This word seems to be connected with the old root νε-, or νη-, whence νέω or νάω, Νηρέυς, etc.

μεντάτι, τό] or μεντέτι, Turk. *mended*, 'succour, reinforcements.'

5. 'πά'ησε] = ὑπῆγε. See above I. 6 n.

9. 'πλάκωσε] πλακώνω (= πλακώω from πλάξ) lit. 'to cover with a slab,' metaph. 'to press hard, crush, overwhelm.'

σκοτώση] σκοτώνω (= σκοτώω from σκότος) is the stock word in M.G. for 'killing.' It originated in the old poetical idea of darkness

enveloping the dying. There are many expressions in Homer embodying this idea, e.g. τὸν δὲ σκότος ὅσσε κάλυψεν *Il.* 4. 461 etc.

10. ἡχομογέλασε] χαμογελᾶω (from χαμαί and γελᾶω)=ἑπομειδιᾶω.

στραβώνω] from στραβός (=στρεβλός) 'crooked.'

11. στρίβω] or στρίφω (=στρέφω) 'to twist.' With this line cf. above *Il.* 12.

12. τί λές] Cf. τί λέγεις: *Ar. Wasps* 216.

χαμενο-ποῦλι] χαμένος (lit. 'lost') is used in M.G. in the sense of 'abandoned, ruined, wretched, silly.' Cf. Latin *perditus*.

13. Cf. *vi.* 5.

14. ἑπαίν] =ἑπάγουν.

15, 16. Cf. *ii.* 15, 16.

17. ῥίχνετε] ῥίχνω=ρίπτω. Cf. ῥίξω, ἔρριξα (=ρίψω, ἔρριψα).

18. ζαερίς, ὅ] or ζαχίρης, Turk. *zahiré*, 'provisions.'

Γοῖρα, ἡ] a mountain and village of the same name in Thessaly, (the ancient Ὀθρυσ).

19. πρωτόγεροι] δημογέροντες or προεστοί, the 'notables' of a town or village under the Turkish régime, corresponding to our aldermen.

20. For the redundancy and general tone of the formula cf. τὸν δ' ἀπαμειβόμενος προσέφη *Hom. Od.* 8. 152 etc.

21. πόλεμον νὰ κάμωμεν] Cf. πόλεμον ποιῆσθαι in *Class. Greek*.

22. Ἀλωνάριος, ὅ] from ἀλώνι, ἀλωνίζω, 'the threshing month,' i.e. July. Cf. Σπορέας, ὅ, 'the Sower' for November; Θεριστής, ὅ, 'the Mower' for June; Τρυγητής, ὅ, 'the Grape-gatherer' for September.

ἡλιοπύρια, τὰ] ἡλιοπύρια, lit. 'the fiery rays of the sun.'

23. ἑδὲν τρώγουν τὸ μπ.] lit. 'they cannot eat the powder.'

μπαρούτι, τό] Turk. *baroot*, 'gunpowder.'

30. Cf. *iv.* 8.

33. ἑξεπτέρι(ον), τό] Various derivations of this word are given by etymologists: some derive it from ὀξύπτερος, 'a kind of hawk' (V.T.), others from the Latin *accipiter*, 'the common or sparrowhawk.' But the Greeks themselves generally take it to be a corrupt form of ἑξαπτέρυγον, 'a seven-winged angel' or cherub. All those who have seen the interior of a Greek church are familiar with the images of seven-winged angels, carried before funerals and other processions.

VIII.

1. Κώστας] from Roman *Constans*.

2. Βλαχόπουλο'] patronym. 'the son of Βλάχος (a Wallach).' This district is inhabited by the descendants of Wallachian emigrants from Roumania, who, though Hellenized, still retain many words of Latin origin (e.g. βίγλα *vigla* below l. 15, etc.).

ἀντάμα] or ἐντάμα, adv. 'together.' It is generally supposed to be a contraction of ἐν τῷ ᾄμα. I am rather inclined to derive it from the Turk. *endâma*, 'to be joined or united.'

τρῶγουν καὶ πίνουν] See above II. 11 n.

3. τοὺς μαύρους των] 'their black ones,' i.e. their horses, the black colour being considered as a characteristic of a mettlesome horse.

ταβλὰς, ὁ] like τὰβλα, ἡ, Ital. *tavola*, 'a table'; here 'plateau.'

4. τρώει τὰ σίδερα] a proverbial expression denoting great impatience or eagerness.

6. χαρακοπῶ] a frequentative form of χαίρω, 'to rejoice exceedingly.' -κοπῶ always implies the notion of repetition or intensity. Cf. κρασκοπῶ, 'to drink wine to excess'; ξυλοκοπῶ, 'to beat one heavily with a cudgel,' etc.

8. *κουρσεύω*] 'to rifle, pillage,' from *κουρσοῦμι*, Turk. *karshum*, 'a bullet.'

9. *ᾠήραν*] here *παίρ(ν)ω* (= *ἐπαίρω*) has exactly the meaning it bears in Ath. 641 E, 'to carry off.' See IV. 15 n.

10. *ἀρράβωνι(α)σμένῃ*, ἥ] 'a betrothed bride, *fiancée*,' from *ἀρράβων* 'earnest money, pledge,' as in the class. writers, e.g. Isae. 71. 20. The word is an interesting reminiscence of the ancient custom of *purchasing* a wife. This custom still survives in a modified form among the Karagounides, a clan of Triccala in Thessaly, who, instead of giving a portion to their daughters, receive one from the bridegroom.

11. *ἀπο-σώνω* (= *σώζω*)] 'to bring to an end.' Cf. the force of *ἀπό* in *ἀπόειπε*. The verb *σώνω* and the mid. *σώνομαι* besides the original meaning 'to save,' which they still retain, are often used in the sense of 'finishing.' There is an amusing instance of a misunderstanding due to ignorance of the proper sense of the word in Byron. In translating a scene out of a M.G. comedy he renders (*ὁ Λέανδρος*: *ἐμβαίνει εἰς αὐτὸ* (sc. *τὸ σπίτι*) *καὶ σώνεται*: "Leander escapes through, and so *finishes*." Then the translator, unsatisfied with his own version, adds a foot-note in which he naively remarks: "'finishes'—awkwardly enough, but it is the literal translation of the Romaic." I agree with the first, but deny the second part of the comment.

12. *σηκώθηκαν*] *σηκώνω*, 'to lift up, raise,' from *σηκώω*, 'to balance.' See Plut. 2. 928 D. *-ομαι*, mid. 'to rise.'

13. *ἄλογον, τό*] (sc. *ζῶον*) the horse *par excellence*.

σελλώνων] 'to saddle' from *σέλλα*, Ital. *sella*, 'a saddle.'

14. *καβαλλάρης*] 'a horseman, rider,' from Ital. *cavallo*, 'a horse.'

15. *σύρω*] intr. 'to run.' Cf. Dion. P. 16. 46 where it is used of a stream 'to flow, run down.' The M.G. acceptance probably originated in a colloquial use of the verb.

βίγ'λα, ἡ] 'watch,' here 'the watching-place or look-out,' Ital. *vigilanza*.

βιγ'λίζω] 'to keep watch,' Ital. *vigilare*.

16. περισσότεροι] = πλείους, in the sense of 'too many' by *litotes* as the comparative is often used in Class. Greek.

19. ἐκοκκίνιζαν] κοκκινίζω, 'to grow scarlet,' from κόκκινος (Lat. *coccineus*). ἐπρασίνιζαν—ἐκοκκίνιζαν refer to the green uniforms and scarlet fezes of the Turks.

21—25. For the dialogue between the warrior and his steed, cf. Hom. *Il.* 19. 400.

22. πλέψης] for πλεύσης. This change is due to the pronunciation of the diphthongs αυ and ευ (=af and ef) before a σ, ψ being = φσ. Cf. λεψίνα from Ἐλευσίνα, γυρέψω from γυρεύσω, πορέψω from πορεύσω, ἀπολάψω from ἀπολαύσω, πάψω from παύσω, ζουλέψω from ζηλεύσω, βασιλέψω from βασιλεύσω, etc.

23. ἀφέντης, ὁ] 'master, lord.' From αἰθέντης in the sense of 'absolute master,' through Turk. *effendi*. This is one of several words which the Turks borrowed from the Byzantines and afterwards introduced into vulgar Greek in a corrupt form. Cf. *líman* from λιμήν, M.G. λιμάνι; *tsoumboush* = τὸ συμπόσιον, M.G. τσουμποῦσι, etc.

24. μαντήλι, τό] Ital. *mantile*, 'a scarf or kerchief.'

27. λαμπαδοχμένον] adj. 'bathed in glamour,' from λαμπάς, -άδος and χύνω (later form of χέω). For the idea of beauty (here 'splendour') being, as it were, poured over a person or a thing, cf. καὶ κεφαλῆς κάλλος πολὺ χεῖεν Hom. *Od.* 23. 156.

28. 'μάτια μου] = ὀμμάτια (dim. of ὄμματα) as a term of endearment 'apple of my eye,' 'my darling.' Cf. the similar use of *oculus* in Latin, e.g. *ocule mi!* Pl. *Curc.* 1. 3. 47, *O mei oculi!* *id.* *Mil. Gl.* 1330. The Modern Greeks also swear by their eyes; μὰ τὰ 'μάτια μου is a very familiar expression evidently of ancient origin.

Cf. *si vultis per oculos iurare* Pl. *Men.* 5. 9. 1. I take this opportunity of pointing out that numerous idiomatic expressions in the Latin comic writers have their parallels in M.G. which shows the antiquity of the latter as well as the faithfulness with which those writers followed their Greek models.

32. ἐντροπιάζω] Cf. above ἐντρέπεται (l. 20) and see n. on II. 14.

33. ὥσάν τ' ἄγριον λεοντάρι] For the simile cf. ὥς τε λέων ὀρεσίτροφος Hom. *Od.* 6. 130 etc.

34. σκυλο-Κονιαρέους] σκύλος (ancient σκύλαξ) 'a dog, cur,' here used as a term of invective. Κονιαρέοι or Κόνιαροι or Κονιάριδες is the name given to the Turkish peasantry. It is derived from (Ἰ)κόνιον. Iconium was in the 11th century the seat of Turkish power and Turkish auxiliaries were employed by Alexius Comnenus in Thessaly against the Normans: though their permanent settlement in that country cannot be attributed to an earlier period than the 14th century, after the conquest of Adrianople (see Leake's *Travels in Northern Greece*, vol. I. ch. ix.).

35. φωνίτσαν ἔβαλε] Cf. the classic φωνὴν ἰέναι.

36. φίλοι τῆς καρδίας μου] 'my heart's beloved.' Cf. ἐμῶ κεχαρισμένε θυμῷ Hom. *Il.* 5. 243.

38. ἐθάλωσαν τὰ ὄμματα μου] 'my eyes have grown dim' as a sign of approaching death. Cf. σκοτώνω above VII. 9 n.

IX.

2. ἀγναντεύω] 'to see from a distance.' Cf. ἀγνάντια adv. (= ἐκ ἁναντίας) 'from the opposite side.' ἔναντα προσβλέπειν τινά Soph. *Ant.* 1299.

Ρούμελη, ἦ] This was the name given under the Turkish dominion to the part of Greece now known as Στερεὰ Ἑλλάς consisting of the whole country north of the Isthmus of Corinth.

τὸ δόλιο' Μεσολόγγι] Cf. τὸ ἔρημο' Μεσολόγγι (Passow, No. 259. 2). The sufferings of this town during its historic siege in 1825 have become proverbial, like τὰ Μαγνήτων κακά in antiquity, and such expressions have acquired the form of stereotyped ornamental epithets in popular poetry. With regard to the adj. δόλιος, it is generally derived from δειλός or δειλαιος, 'unhappy, miserable.' It may have some connexion with the Ital. *doglia*, 'grief, pain'; *doglioso*, 'grieved.'

3. τέσσαρους (sic) Πασσάδες] viz. Ibrahim Pasha, Omer Vrioni, Reshid, and Scodra Pasha. Omer Vrioni had succeeded the celebrated Ali Pasha in the Satrapy of Jannina. This explains his appeal to his predecessor's servants (ll. 22—25).

5. ἡ στερεά (sc. γῆ)] 'the dry land' in opp. to the sea, as here, or the continent in opp. to the islands. Cf. Στερεά Ἑλλάς, 'Greece proper.'

μπόμπαι(ς)] 'cannon balls, bombs'; Ital. *bómba*.

6. λειανοτούφεκα] 'small arms,' from λειανός (λεῖος—λεαίνω, Epic λειαίνω fut. λειανῶ). The verb λειανίζω bears exactly the same sense as its classical form λειάινω, viz. 'to powder or pound in a mortar,' e.g. λεήγαντες Hdt. 1. 200.

9. (γ)λυτ'ώνω] (also found (γ)λυτρώνω) from λυτρώω, 'to release, redeem,' by means of ransom (λύτρα). In M.G. it means generally 'to deliver or save.'

11. βιλαέτι, τό] Turk. *vilayet*, a province under a Vali (governor).

ταξαν] τάζω (=τάσσω) 'to promise,' also in a religious sense 'to make a vow.' Cf. τάξιμο' or τάγμα 'a vow, offering.'

13. βαστάζω] 'to bear, hold' as in the ancient writers, e.g. βαστάσαι (sc. τὰ τόξα) in Soph. *Phil.* 657. In M.G. it is also sometimes used in an intr. sense 'to hold out, last.'

15. *βαρέω*] 'to strike.' It is found in Classical Greek in the sense of 'weighing down.'

16. *μονάχος*] or *μοναχός*, adj. 'alone, solitary'; as a noun *ὁ μοναχός* it means a monk, whence our word is derived.

νταγιαντίζω] Turk. *dayad*, 'to hold out.'

20. *φέρνω*] Note the parasitic *ν* and compare '*παίρνω*' (= *ἐπαίρω*, *περνάω* = *περάω*) etc.

μπαϊράκι, τό] Turk. *baïrak*, 'a standard.'

23. *τσοχανταπαῖος, ὁ*] Turk. *tchochandar* from *tchocha*, 'cloth,' a domestic servant in cloth livery, 'a retainer.'

24. *τζίράκι, τό*] Turk. *tchirak*, 'apprentice, page.'

27. *κιამέτι, τό*] Turk. *guïam*, 'feast.'

30. *σκάλα*] Ital. *scala*, 'a ladder.'

31. *βαθράκος*] 'frog,' from *βάτραχος*: an interesting instance of interchange between hard and soft consonants.

X.

2. *καράβι, τό*] 'a sailing vessel,' dim. from the ancient *κάραβος*, *ὁ*, a kind of light ship. Cf. *κάνθαρος*, e.g. *Ναξιουργῆς κάνθαρος* Ar. *Peace* 143. Explained by Hesych. as *πλοῖον εἶδος*.

4. *Λοῦρος, ὁ*] a river and district in the province of Arta in Epirus.

Καρπενήσι, τό] a village in Phthiotis on the site of the ancient *Οἰχαλία*.

5. *φλάμπουρο, τό*] 'a standard' richly embroidered and ornamented with the figure of the Kapetan's patron saint or with the sign of the Cross etc., as here. The word occurs in Med. Gr. as *φλάμουλον* from Med. Latin *flammulum* = class. *flamula*, 'a little banner,' used at a late period by cavalry: e.g. *Veg. Mil.* 2. 1.

κόκκινον] See above VIII. 19 n.

γαλάζιος] adj. 'blue, azure' from καλαῖνος, 'of the colour of the καλάϊς,' i.e. shifting between green and blue, e.g. καλαῖνος πτέρυξ, *Anth. P.* 7. 428. It is an epithet applied esp. to the sea and sky. Cf. γαλανός (see below Part II. XXIII. 9 n.).

9. Μουσελίμης, ό] a Governor's 'deputy' (Turk. *musselim*, 'one sent, envoy').

10. μολάρι, τό] 'a mule,' from Ital. *mula*.

ἀσῆμι, τό] See below XII. 19 n.

11. Βάλτος, ό] a district in Acarnania.

13. σφαχτάρι, τό] 'a slain victim,' from σφάζω, 'to slay by cutting the throat,' exactly as in Hom. e.g. ἀτὰρ σφάζειν Πεισίστρατος *Od.* 3. 454.

αὔγά, τά] pl. of αὐγόν, τό, 'an egg,' from ancient ὠφόν. For the change of ω into αυ cf. αὐτί, 'ear' from root ὠτ- (οὔς).

14. σημάδι, τό] 'a mark,' from ancient σημείον, 'a device upon a shield,' as in Hdt. 1. 171, Eur. *Phoen.* 142, etc.

νὰ ρίξουν 's τὸ σημάδι corresponds to ἐπὶ σκοπὸν βάλλειν Xen. *Cyr.* 1. 6. 29.

XI.

2. καῦμένος] lit. 'burnt'; metaph. 'miserable, poor, wretched,' as a term of compassion.

4. τηράτε] τηρώ (the ancient τηρέω), 'to watch narrowly,' as it is frequently used by Aristophanes.

7. ἐψές] adv. 'last night,' from ὀψέ, 'late.' Cf. Ital. *sera*, 'evening,' from Lat. *sero*, 'late.'

9. 'ψήνω] 'to cook,' from ἔψω.

10. σουβλίζω] from σοῦβλα, ἡ = ὀβελός, 'spit.'

11. γλυκὸ' κρασί] Cf. οἶνος μελιγδής Hom. *Il.* 4. 346, etc.

κρασί, τό] 'wine,' from ὁ ἄκρατος (sc. οἶνος), 'unmixed with water.' The epithet ἄκρατος is still used in the mutilated form 'κράτο' (neut., applied to milk, as in Hom. ἄκρητον γάλα *Od.* 9. 297. Travellers in Greece will remember having their morning slumbers broken by the loud cries 'κράτο' γάλα! of the milkman in the street.

12. ἄδολον] 'unmixed, pure.' The epithet which properly belongs to the wine is here applied to the vessel containing it. The word is used in a similar sense by Aesch., e.g. ἀδόλοισι παρηγορίαις *Ag.* 95, where it refers to pure, unadulterated unguent (χρίμα).

βαγέτι, τό] 'a wine jar.' Cf. βαρέλι (*Ital.* *barile*), 'a hogshead or pipe.'

25. γελέκι, τό] Turk. *yelek*, 'a tunic or vest.'

XII.

1. πατέω] 'to trample upon.' In M G. it is also used in a semi-technical sense of brigands and burglars: 'to plunder, pillage, break into a house.' Cf. *Heliod.* p. 166 and Coray's note.

Λεπενοῖ] a village in Acarnania situated on the Aspro, near the site of the ancient Στράτος.

2. τὴν ἐκάμανε ντερβέτι] lit. 'they made a level pass of it,' i.e. they razed it to the ground.

3. ἄσπρα, τὰ] ἄσπρον (*Turk.* *asper*), a small Turkish coin now obsolete. The plural is often used in the sense of 'money' generally.

φλωρία, τὰ] φλωρί, 'florin,' originally a gold piece of Florence. Afterwards applied to all gold coins.

4. Λεπενιώτης] strictly 'a native of Lepenou,' here used as a proper noun.

6. Χοτσαμπασίνα] the wife of a Χοτσάμπασης (Turk. *Khodjabashi*), a village mayor.

9. παλαβός] adj. 'foolish, mad,' from παλαιός (prob. archaic form παλαFός).

10. πιάνω] 'to seize, grasp,' from πιέζω (Dor. πιάζω).

13. β(γ)άνω] = εκβάλλω.

14. έξαγορά, ή] 'ransom.'

15. γρόσια, τά] γρόσι (Turk. *ghroosh*), 'piastre.'

16. φέσια, τά] φέσι, Turk. *fez*.

17. πόσια, τά] πόσι (prob. from Turkish *poosh* = 'covering'), a sort of cap decorated with tassels once worn by the Klephts.

18. γραμματικός, ό] (= γραμματεύς)—ψυχονιός (20), 'adopted son,' see Intr.

19. άσημένιος] adj., from άσημι, τό, 'silver.' The word in its modern sense originated in the phrase άσημον άργύριον, 'uncoined silver.' Cf. Thuc. 6. 8. 1.

καλαμάρι, τό] 'an ink-horn.' A Byzantine word derived from the Ital. *calamaio*.

21. τάσι, τό] Turk. *tas*, 'a bowl or cup.'

XIII.

3. δά] another form of the classic δή, used to strengthen or limit the sense of the word to which it is attached. Cf. καλὰ δά! 'Indeed!' ironical.

7. τραγουδῶ] 'to sing'; τραγούδι, 'song.' The word is obviously derived from the ancient τραγῳδία, and was originally applied to songs of a mournful character: such are in tune all the Klephtic ballads and in subject most of them. Later on it came to be used of all songs alike.

8. συμπέθερος] This term expresses the relation of the bride's and bridegroom's respective friends towards each other. It corresponds to the classic *κηδεστής*.

21. ὄχεντρα, ἦ] = ἔχιδνα, 'a viper.'

ἀστρίτι, τό] some kind of venomous reptile which I have not been able to identify.

22. μονομερίδα, ἦ] a kind of lizard.

23. φοῦχτα, ἦ] 'a handful.' Etymology uncertain.

28. 'σπίτι, τό] for ὅσπιτι (Lat. *hospitium*), 'a house.'

30. νὰ γλυκαθῇ ἡ καρδία της] 'that her heart may be cheered.' *καρδία*, 'the heart,' is used in many senses, corresponding sometimes to one and sometimes to another of the Homeric *θυμός*, *κῆρ*, *ἦτορ*. Here it is used as the seat of the appetites. Cf. *ἐπιὼν θ' ὅσον ἤθελε θυμός* *Il.* 9. 177; *ἐμὸν κῆρ ἄκμηνον πόσιος καὶ ἐδῆτύος ib.* 19. 319, etc.

31. χαψία, ἦ] 'a morsel,' from *χάφτω* (class. *κάπτω*), 'to swallow, gulp down,' as in *Ar. Birds* 245.

XIV.

2. στήνω χορόν] 'to set up a dance.' Cf. *ίστάναι χορούς* *Hdt.* 3. 48; *στήσαι χορόν* *Pind. P.* 9. 200, etc.

3. ξεφαντώνω] 'to make merry.' The verb is a corrupt form of *ἐκφαίνω*, which in the mid. means 'to show oneself' in public.

5. μπουγιουρτί, τό] Turk. *booyooordí*, 'order, edict.'

6. ιλλιάμι, τό] Turk. *illam*, 'sentence, warrant.'

8. κρίση ν. μ. τ. π.] lit. 'that judgment may not seize them.' With the form *κρίση* cf. *ράχη*, *γνώση* etc. (see above III. 4 n.).

9. μουζντέ, τό] Turk. *moozde*, 'tidings,' usually 'good tidings.'

10. ῥημάδι] 'a wretched thing,' from *ἐρημος*, 'desolate.'

11. χαμπάρι, τό] Turk. *habar*, 'news.'

16. Ἀγᾶς, ὁ] Turk. *agha*; a Turkish lord.
18. μπόϊ, τό] Turk. *boï*, 'stature.'
20. λάζος, ὁ] a kind of dagger, stiletto. Prob. conn. with Sp. *lazo*.
35. ἴντα] for τί; a form more frequently found in the islands than on the mainland, prob. derived from ὅτι, as ἴνταν from ὅταν (= ὅτε—άν).
42. μπαρουτία, ἡ] 'a shot,' from μπαροῦτι, 'gunpowder'; see above VII. 23 n.
45. (μ)πάλλα, ἡ] 'a ball,' anc. πάλλα, a synonym. of σφαῖρα. Eust. would read πάλλα in *Od.* 6. 115.
46. χάμου] adv. 'on the earth,' from χαμαί.
48. καμπαέτι, τό] Turk. *kabaet*, 'crime.'
50. σαλαμέτι, τό] Turk. *salamet*, pl. of *salam*, 'salutation.'

PART II.

I.

1. *ῥοδοπλασμένη*] adj., lit. 'created of roses.' The rose has always been considered by the Greeks as symbolical of all that is sweet and beautiful. Cf. *ῥοδόπηχυς*, *ῥοδόχρως*; *ῥοδόμηλον*, 'a plump, rosy cheek,' Theocr. 23. 8, etc.

5. *φῶς μου*!] a term of endearment, 'light of my eyes!' as in Hom. *Τηλέμαχε, γλυκερόν φάος* *Od.* 16. 23, etc., *ὦ φίλτατον φῶς* *Soph. El.* 1224, etc. It is also used in expressions of asseveration, *μὰ τὸ φῶς μου*! Cf. *μάτια μου* above, Part I. VIII. 28 n.

6. *μιλάς*] *μιλάω* (= *ὁμιλέω*), 'to speak.' This sense is derived from the more general use 'to hold converse,' in which the verb is employed by the ancients.

9. *λαγκάδι, τό*] 'a mountain glen, dell, valley,' from ancient *ἄγκος*, e.g. *ὥς δ' ἀναμαιμάει βαθέ' ἄγχεα θεσπιδαιῆς πῦρ* *Hom. Il.* 20. 490; *ἄγχεα ποιήεντα* *Od.* 4. 337, etc. The initial *λ* is prob. due to a corruption of *ῥλη*. Such compounds as *ἰλάγκος* are not impossible in M.G. Cf. *μαχαιοπέρουνα* (= *μάχαιραι-περόναι*, 'knives and forks'), etc.

10. *χρυσᾶ*] adj. 'golden.' Cf. *χρυσέησιν ἐθείρησιν* *Hom. Il.* 8. 42, 13. 24; *ξανθὴ κόμη* *ib.* 1. 197; *ξανθαὶ τρίχες* *Od.* 13. 399, etc. *Pind. N.* 10, 11, 5 etc. Fair or blonde hair has always been highly

admired among the Greeks on account of its rarity, their national complexion being dark.

13. γλυκεία] adj. 'sweet.' Cf. γλυκείαι παῖδες Soph. *O. C.* 106 ; ὦ γλυκύτατε (= ὦ φίλτατε), 'my dear fellow,' Ar. *Ach.* 462.

16. ταχύ, τό] 'early morning,' opp. to βραδύ, τό, 'evening.' These names, derived from original epithets, are no doubt due to the observation of the rapidity with which the day breaks in the generally cloudless Greek sky, and the slow advent of darkness, ushered in by the twilight.

17. θαῦμα, τό] 'a miracle,' from the more general sense of 'wonder, marvel.'

21. ἔξημερώνει ὁ θεὸς τὴν ἡμέραν] 'God brings the day.' In this phrase, as well as in ὁ θεὸς ὕει (Hdt. 2. 13), we get the full expression of the idea usually compressed in the impersonal use of similar verbs ὕει, νίφει, etc. in ancient, βρέχει, χιονίζει, etc. in M. Greek ; also ἔξημερώνει alone, 'it is getting light.' Noun ἔξημέρωμα 'daybreak.'

II.

5. περιβόλι, τό] 'a garden,' from περίβολος, ὁ, 'an enclosure,' e.g. περίβολος νεωρίων Eur. *Hel.* 1530, etc.

7. ἔ(σ)κυψε νὰ πῇ] Cf. ὅσσάκι γὰρ κύψει γέρων πίνειν μενεαίνων Hom. *Od.* 11. 585.

III.

1. ἀστέρι, τό] 'the star.' Note here again the favourite change of masculine (ὁ ἀστήρ) into neuter.

3. ἑοφάντωμα, τό] 'festival or merry-making,' from ἑοφαντώνω, (see above Part I. XIV. 3 n.).

4. *προβάλλω*] 'to come forward.' The active is used in a mid. sense in M.G.

6. *ώραϊος*] adj.; from the sense of 'seasonable, blooming' it has come to mean 'beautiful' generally, and is used as a synonym of, or rather substitute for *καλός*, the latter adj. being always applied to moral beauty or excellence (= *ἀγαθός*).

7. *χρόνιασμα*] or *χρόνισμα*, 'the completion of one whole year,' from *χρονίζω*, which is sometimes used in its classical sense 'to delay, linger, be slow,' with which cf. *χρονίζομεν γάρ* Aesch. *Ag.* 1356; *ἤν χρονίση* (sc. *τὸ στράτευμα*) Thuc. 6. 49, etc. But it oftener means 'to last for a year,' from *χρόνος* (= *ἔτος*), e.g. *ἐχρόνισε τὸ παιδί*, 'the child has completed its first year.'

8. *ἐκκλησία, ἡ*] 'church,' whence French *église*, Ital. *chiesa*, etc. The verb *ἐκκλησιάζομαι* is used in the sense of 'attending divine service.'

11. *σιμά*] adv. 'close to, near.' Cf. verb *σιμώνω* intr., 'to approach.' The word is obviously derived from *σιμός*, 'snub-nosed,' but it is not clear how it has got its present meaning, unless indeed the familiar signification of the adj. in Classical Greek is due to logical specialization, and the M.G. is connected with some more general sense which the term at one time may have possessed.

14. *ἄσπρος*] adj. 'white,' prob. from Turk. *asper*. *ἀσπρίζω*, tr. 'to whitewash'; intr. 'to turn white.'

15. *ῥαυ(ά)ξω*] 'to match,' either in a trans. or intr. sense, from *ῥαῖρι, τό*, derived from anc. *ἐταῖρος*, 'partner.'

IV.

1. *μουρίδα, ἡ*] 'the mulberry-tree,' from anc. *μορέα*. Cf. *μοῦρον, τό*, 'the black mulberry,' from *μόρον*.

4. *ῥέρω*] 'to know,' corrupted from *ἐξευρίσκω*, 'to find out.'

6. *σάλι, τό*] 'spittle,' from *σίαλον*.

7. φεύγα...ἀπὸ κοντά μου] 'get away...far from me.' Cf. ἀπ' ἐμεῦ φύγε, μὴ μὲ μολύνῃς Theocr. *Idyl.* 20. 10, and for the sentiment contained in lines 6, 7 cf. Ἔρρ' ἀπ' ἐμῆιο, | βουκόλος ὧν ἐθέλεις με κύσαι, τάλαν; *ib.* 2, 3.

κοντά] adv. 'near,' lit. 'at a short distance,' from adj. κοντός, 'short.'

8. ἀνα(γ)ουλιάζω] 'to loathe, be sick at,' from (γ)ούλια (anc. οὔλα), τᾶ, 'the gums.'

καρδία] Here it stands in the sense of stomach. For this use of the word see above Part I. XIII. 30 n. The phrase ἀν. ἡ κ. μ. may be translated 'the sight of thee has made my stomach turn.'

9. τί] for ὅτι, 'because.' See above Part I. VI. 3.

γέρος, ὁ] 'an old man,' from γέρων. Note the change of declension. Cf. χάρος for χάρων, δράκος for δράκων, etc.

10. σκόρδον, τό] 'garlic.' This form of σκόροδον is found as early as the time of Dioscorides q.v. The derivative σκοροδάμη, 'a sauce of brine and garlic' (e.g. Ar. *Knights* 199, etc.), survives in the form σκορδαλία or ἀλιάδα (from ἄλς, 'salt') and is still a favourite article of diet with the Greeks.

κρομμύδι(ον), τό] 'an onion,' from class. κρόμμυον. Also found as κρεμμύδι.

11. κανάκι, τό] 'blandishment'; etym. doubtful, prob. connected with κινέομαι.

12. νερόβραστος] adj. 'insipid,' lit. 'parboiled.'

σπανάκι, τό] 'spinage,' from Ital. *spinace*.

14. γαρυφαλλάκι, τό] dim. of γαρύφαλλον (anc. καρνύφυλλον), τό, 'a clove, clove pink, carnation.' Cf. καρνοφύλλι, VII. 3. and XXXVI. 16 n.; 17 n.

15. κοπέλλα, ἡ] Alb. κοπίλζεja, 'a maid.'

16. κανέλλα, ἡ] Ital. *cannella*, 'cinnamon.'

δέρω] 'to beat or lash,' here for δέρομαι, 'to lash oneself,' in a mid. sense.

VIII.

7. *ρόυχα, τά*] 'clothes'; etym. unknown; prob. conn. with *ἔριον* (through form *ἐριούχος*, 'containing or made of wool').

10. *ἔτσι*] adv. 'thus, so,' Med. Gr., commonly derived from *οὐτωσί*.

IX.

1. *κοντούλα, ἡ*] 'a little girl,' from *κοντός* (see above iv. 7 n.).
γιομάτος] or *γεμάτος* adj. 'full, fat, plump,' from *γέμω* or *γεμίζω*, 'to cram, fill.'

2. *νεραντζομαγουλάτη*] adj. lit. 'with cheeks like oranges.'
μάγουλον, 'cheek,' Med. Greek, conn. with Latin *maxilla*.

3. *λεϊμόνι, τό*] Ital. *limone*, 'a lemon.'

4. *λαβώνω*] here in a mid. sense (see above Part I. v. 6 n.).

X.

1. *ἀσπρο'ντυμένη*] past part. 'dressed in white.' *ἄσπρο-(ἐ)ντυμένη*, from *ἐνδύνω*, 'to put on,' e.g. *ἐνδυε χιτῶνα* Hom. *Il.* 2. 42, etc. Note the substitution of *τ* for *δ*. It is due to the fact that *δ* after a *ν* is pronounced very nearly like our *d*—a sound which is better represented in M.G. by *ντ*—while its usual pronunciation is like that of our *th* in *the*. Cf. *ἄντρας* for *ἄνδρας* (from *ἀνήρ*, root *ἀνδρ-*), etc.

ὀχ] prep. 'from,' a corrupt form of *ἐκ*. Cf. *ὄξω* for *ἔξω* XXVI. 9 n.

2. ἄνθος ἀπαλόν] Cf. *τέρειν ἄνθος μαλακόν* Sapph. frgm. 76.
 3. *συχνοκουνῶ*] 'to move frequently or rapidly,' *συχνός-κινέω*.
 4. *ἐρωτέ' μένος*] past part. of *ἐρωτεύομαι*, 'to fall in love.'
 5. *ῥμορφος*] adj. 'well-shaped, pretty, handsome,' for *εὐμορφος*.
 Cf. *ἔ'μορφος*, Part I. II. 13.
ρόδανία, ἥ] 'the rose-tree,' from *ρόδωνία*, as in Theophr. *H. Pl.* 2.
 2. 1 and other late writers.
 6. *χαράζει*] impers. 'it becomes day' (see above Part I. III. 3 n.).
 7. Cf. III. 5, 6.
'πάνου] for *ἐπάνω*. Note the change of *ω* into *ου*, and cf. *κάτου* for *κάτω*, etc.

XI.

2. *ώρκιστης*] for *ώρκισθης*, from *όρκίζομαι* (= *όμνυμι*), 'to swear.'
 3. *τὰ στέφανα τοῦ γάμου*] See App. Part I.
 4. Cf. *ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα*; frgm. of a dancing song (*ἄνθεμα*) preserved by Athenaeus (14. 629 B).
 5. *'ιά*] for *διά* joined to *νά* by pleonasm.
 6. *λουλούδια, τά*] pl. of *λουλούδι* or *λούλουδο*, *τό*, 'a flower'; etym. unknown. Cf. Alb. *λγούλγεja*.

XII.

2. *θεῖ νᾶσαι*] = *θέλεις νὰ εἶσαι*, an analysis of the ancient future which has quite died out in M.G.
 3. *θυμοῦμαι*] = *ἐνθυμοῦμαι*, dep. 'to remember, long for.'
 9. *τριαντάφυλλον, τό*] lit. 'a rose with thirty petals,' and gener. any rose (= *ῥόδον*).
 15. *λαύρα, ἥ*] or *λάβρα*, 'feverish heat.' Cf. anc. *λάβρος* adj.

XIII.

2. κόσμος, ὁ] 'the world, the universe.'

3. μυρίζω] 'to smell,' both in a trans. and intrans. sense, from *μύρον*, τό, 'unguent, sweet oil,' etc. In Class. Gr. the verb *μυρίζω* is used in the sense of 'rubbing with unguent, anointing,' e.g. *Ar. Pl.* 529.

5. For the simile cf. Homer's comparison of man's life to the duration of one season's leaves on the trees:

οἷη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.
φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει...

Il. 6. 146 foll.

7. δαμάζω] 'to overpower, subdue, kill.'

XIV.

3. γυρεύω] 'to seek, ask' (see above Part I. v. 10 n.).

6. κρύος] (= *κρυερός*), adj. 'cold, chilly,' from *κρύο(s)*, τό, 'icy cold, frost,' as in *Hes. W. and D.* 492.

XV.

1. τάσσω] 'to affect to be so and so,' a very rare acceptance both in M. and anc. Greek. Cf. *Dem.* 438. 5 *τάξας* (ἐαυτὸν) *τῶν ἀπιστούντων εἶναι*.

4. σκοτώνω] See above Part I. vii. 9 n.

XVI.

1. ἔρωτας, δ] for ἔρος. It is a frequent habit with the modern Greeks to form a nomin. out of a 3rd decl. acc. In the case of fem. nouns the acc., as it is, becomes a nom. of the 1st decl.; with masc. nouns the addition of a final -ς is necessary. The same rule applies to all 3rd declen. nouns of any termination whatsoever, e.g. Fem. μητέρα, θυγατέρα, γυναῖκα, χελιδόνα, etc.; Masc. πατέρας, βασιλέας, ἡγεμόνας, λέοντας, κόρακας, etc. For the expression of 'burning with love' cf. χρῶ πῦρ ὑπαδεδρόμακεν Sapph. frgm. 2. 10.

3. σκοτούρα, ἥ] 'darkness, trouble,' from σκότος.

4. λυγούρα, ἥ] 'faintness,' from λυγώνω, 'to cause one to faint,' e.g. μ' ἐλύγωσεν ἡ φωνή σου. Middle λυγώνομαι, 'to faint.' From anc. λυγώω, 'to overcome,' e.g. φρένα χρυσῶ Anth. P. 9. 150, etc. With the sentiment cf. τεθνάκην δ' ὀλίγω 'πιδευῆς φαίνομαι Sapph. ubi supra 15.

5. τρελλὸς θὰ καταντήσω] 'I shall end by becoming mad.' Cf. θέλω γενέσθαι μαινόλα θυμῷ Sapph. frgm. 1. 18.

τρελλός] adj. 'mad,' supposed to be connected with στρεβλός, 'twisted, crooked'; cf. ζουρλός.

καταντάω] 'to come to, end in,' as often in Polybius, e.g. 30. 14. 3, etc.

6. 'μπερδεύω] 'to entangle,' corrupt form of ἐμπεριδέω. It is a curious fact that as in ancient Greek δέομαι is confused with δείομαι (in Hom.), so in M.G. δεύω, in the above instance, stands for δέω.

κερί, τό] 'a candle, taper,' for κηρί from κηρός, 'wax.' The plural κηροί is found in Heliod. 9. 11 in its modern sense of 'wax tapers.'

'σάν τὸ κερί θὰ σβύσω] lit. 'I shall be extinguished like a taper.' Cf. ἐσβέσθη Νίκανδρος Anth. P. 12. 39.

7. ψυχὴ μου] as a term of endearment, 'my soul!' Cf. *O mi anime!* Pl. *Mil. Gl.* 1330, etc. See above i. 5 n. and Part I. viii. 28 n.

8. βλέμμα ἰλαρόν] 'a cheerful glance,' cf. ἰλαρόν βλέπειν Mel. 44.

XVII.

1. ἀφ' ἡ γ, κραστήτε] See above Part I. v. 9 n. Note the insertion of a parasitic γ and the change of θ into τ.

φορστανάκι, τό] dim. of φορστάνι, τό, or φοίστα, ἡ, 'a petticoat,' from Ital. *fustagno*, 'fustian.'

κακόμοιρος] adj. 'ill-fated, hapless.' Μοῖρα (Fate) or Μοῖραι in the plural are still more or less distinct personalities in the popular Greek mind. They are supposed to visit the newly-born babe when it is three days old and bestow on it the good or ill lot which is its portion through life.

3. μαρούλι(ον), τό] 'lettuce,' for θριδακίνη. Found in later writers.

4. τσαπέλα, ἡ] 'a string' of dry figs. Cf. French *un chapelet d'oignons*, 'a string of onions.'

6. σπάω] or σπάζω; from the sense of 'plucking out' violently (e.g. σπ. κόμην Soph. *O. T.* 1243 etc.), it has come to mean 'to break' and in this sense it is always used in M.G. Here it stands as intr. 'to break itself.'

μτζίθρα, ἡ] a kind of cheese. For the epithet χλωρός, 'fresh,' cf. τυρὸς χλωρός, 'fresh cheese,' Ar. *Frogs* 559 etc.

XVIII.

1. φουντωτή] See above Part I. iii. 11 n.

2. πλένω] for πλίνω. Cf. σέρ(ν)ω for σύρω etc.

παπαδοπούλα] 'the daughter of a papa.' The terminations -πουλος fem. -πουλα are used in patronymics as well as in diminutives. In νεραντζ-οῖλα, λεμον-ίτσα we find other dimin. terminations.

5. ἄρμενον, τό] 'rigging,' here the part used for the whole 'ship.' The word is as old as Hesiod who [4. 806] uses it in exactly the same sense. The verb also ἄρμενίζω, 'to sail,' though only found as a gloss, is no doubt of very ancient origin.

7. μαίστρος] Ital. *maestro*, 'a high wind.' A naut. term.

τραμουντάνα, ἡ] Ital. *tramontana*, 'the north wind.'

8. ποδο-φούστανό, τό] 'a petticoat reaching to the feet.' See above xvii. 1 n. Cf. πέπλος or χιτῶν ποδήρης in Class. Greek.

9. 'φάνηκεν] φαίνομαι in the sense 'to become seen by baring' as in Hom. *Il.* 22. 324; *Od.* 18. 67.

10. ἔλαμψ' ὁ 'γιαλός] 'the shore gleamed.' Cf. λαμπάσιν ἀκταῖς Soph. *O. C.* 1049.

XIX.

1. κοντο-κλαδευμένον] 'close-pruned.' The verb κλαδεύω is found in Clem. Alex. in the same sense and esp. applied to vines.

πιπερόρριζα, ἡ] 'pepper-root.'

ψιλός] adj., is used in M.G. in the sense of 'slim, slender' of form, or 'shrill' of sound.

λυνός] adj. 'slim, flexible, lithe,' from λύνος, 'of agnus castus' (λύγος). See below λυγαρία xxv. 5 n.

3. πουλήσω] for πωλήσω. Cf. κουφός for κωφός, κάτω for κάτω etc.

παζαρεύω] 'to bargain,' from Turk. *pazar*, 'market.'

5. τσάπισμα, τό] 'digging,' from τσάπα (Ital. *zappa*) 'a spade.'

6. ἀπάρθενος] adj. 'maidenly, pure,' the α- being copulative as

in ἀπαρθέεντος (Soph. fragm. 287). Theocr. uses the epithet in the opposite sense (*Idyl.* 2. 41 where the α- is privative).

βλαστολογέω] 'to pick off young shoots' as in Theophrastus.

ορίζω] From the sense of 'determining, appointing' it has come to mean 'to command' as a master, 'to own.' Cf. ὀρισμός σου φερμάνι! 'thy command is an imperial decree (firman)' ironically.

XX.

1. κατήφορος, ό] 'a slope.' κατώφορος is found as an adj. in Alex. Aphrod.

3. 'πουκάμισο', τό] for ἱποκάμισον, 'a tunic, an under-garment,' from ὑπό and Ital. *camicia*, 'a shirt.'

4. τσιμπημένη] past part. 'pinched,' from τσιμπάω, 'to pinch,' Alb. *τσιμπί*.

XXI.

νονός, ό] This term is usually applied to a 'godfather' (Ital. *nonno*, 'grandfather') ; here it denotes the 'best-man.'

1. βάρσαμον, τό] for βάλσαμος, ἡ, 'the balsam-tree.' On the interchange of ρ and λ see above Part I. II. 14 n.

'ς τῇ ῥίζᾳ τοῦ β.] lit. 'when the balsam-tree takes root,' i.e. at the beginning of spring. On 'basil' see below xxvii. 11 n.

2. 'παντρεύομαι] for ἱπανδρεύομαι (= ἱπ' ἀνδρὶ γίγνομαι) 'to be married,' properly applied to a woman, but often used indifferently in the sense of νυμφεύομαι, Mid., which is strictly used of a man by the ancients, e.g. νυμφείου δέμας Ἥλεκτρας Eur. *El.* 1340 etc.

3. On στέφανα, λαμπάδες etc. see App. to Part I.

4. προικία, τά] 'the dowry' from προίξ.

XXII.

1. ῥμβᾶς] for ἐμβαίνεις.

ἀνάθεμα] or ἀνάθημα. This word and its derivative ἀναθεματίζω have in M.G. the sense familiar to us through our verb 'to anathematize.'

3, 4. The importance attached to a girl's proficiency in spinning and weaving (ἔργα γυναικῶν), in addition to her personal charms, reminds one of Achilles' refusal of Agamemnon's daughter :

οὐδ' εἰ χρυσείῃ Ἀφροδίτῃ κάλλος ἐρίζοι,
ἔργα δ' Ἀθηναίῃ γλαυκῶπιδι ἰσοφαρίζοι,
οὐδέ μιν ὥς γαμέω.

Il. 9. 389 foll.

4. ῥόκα, ῥ] Ital. *rocca*, the 'distaff' (ἡλακάτη).

ἀργαλέος, ὁ] the 'loom' (ἱστός).

5. κέντισμα, τό] 'embroidery,' for κέντημα from κεντάω (= κεντέω) 'to embroider' (see above VII. 5 n.). The verbal noun κεντητός is found in Epictetus in the sense of 'embroidered.'

γλέντισμα, τό] 'amusement,' for γλέντημα from γλεντάω, 'to enjoy oneself.' Turk. *ēlendié*.

σεργιάνι, τό] Turk. *sēiran*, 'promenade, idle amusement.'

XXIII.

1. φύσα, Βορέα μόν] Cf. παννύχιοι δ' ἄρα τοί γε (viz. Βορέας and Ζέφυρος) πυρῆς ἄμυδις φλόγ' ἔβαλλον | φυσῶντες λιγέως Hom. *Il.* 23. 217—8.

Βορέα] Synizesis, pronounced -γα, just as if it were spelled -ια or -εια. Cf. -έος pron. -γος etc.

in ἀπαρβένετο. Some MSS. ὦ. Theocr. uses the epithet in the opposite sense (*Idyll* 2. 11 where the α- is privative).

βλαστάνειν] 'to push out and shoot' as in Theophrastus.

ὀρίζω] From the sense of 'determining, appointing' it has come to mean 'to command' (as a master, 'to own.' Cf. ὀρισμός σου φερμάνι 'thy command is an imperial decree, firman)' ironically.

XX.

1. καταφύγειν] (to) stop. καταφύγος is found as an adj. in Alex. Aphrod.

3. 'παιδαριό, τὸ ὑποῖμα. 'a tunic, an under-garment,' from ἵπo and Ital. *camicià*, 'shirt.'

4. τσιμπήματα] pins (or) 'pinched,' from τσιμπάω, 'to pinch,' Alb. *τσιμπί*.

XXI.

νόνος, ὁ] This term is usually applied to a 'godfather' (Ital. *nonno*, 'grandfather') but here denotes the 'best-man.'

1. Βάλαμος, τὸ ὄνομα τοῦ βαλάνου, ὅ, 'the balsam-tree.' On the interchange of μ and ν see above Part I. II. 14 n.

ὅς τῃ' ῥίζῃ τὸν βάλανον. 'when the balsam-tree takes root,' i.e. at the beginning of spring. On basil' see below XXVII. 11 n.

2. 'παιτρεῖσθαι] for ἵπαιτρεῖσθαι (= ἵπ' ἀνδρὶ γίγνομαι) 'to be married,' properly applied to a woman, but often used indifferently in the sense of ἀναφύγειν, *Id.* which is strictly used of a man by the ancients, e.g. *παιτρεῖται* Eur. *El.* 1340 etc.

3. On στέφανος, λυμπεύειν, see App. to Part I.

4. προικία, τὰ] 'the dowry' from προίξ.

1. ἄναθεμα] for ἐυθαπείας.
ἀνάθεμα] or ἀναθῆμα. This word and its derivative ἀναθεματίζω have in M.G. the sense denoted by our verb 'to anathematize.'

3. 4. The importance attached to a girl's proficiency in spinning and weaving (ἔργα γυναικῶν) in relation to her personal charms, reminds one of Achilles' refusal of gamemnon's daughter :

οἱδ' εἰ χαίτεσσι γυναικῶν κούρῃς ἐρίξαι
ἔργα δ' Ἀχαιοῦ κούρῃσι, ἱπποδάμειαν
οἰδέ μιν ὥς γυναικῶν.

H. O. 389 foll.

4. ῥόκα, ἡ] Ital. *rucca*, from *rocca* (ῥόκα).

ἀργαλέος, ὁ] the 'loom' (argaleos).

5. κέντισμα, το] 'embroidery' (κεντισμα from κεντεῖω = κεντέω 'to embroider' (see above VII. 100). The verbal noun κεντιγῆς is found in Epictetus in the sense of 'embroidered.'

γλέντισμα, το] 'amusement' (γλέντισμα from γλέντω, 'to enjoy oneself.' Turk. *ēilendié*).

σεργιάνη, το] Turk. *sergiāni*, 'pennance, idle amusement.'

1. φίσσα, βορέαυι] (φίσσα, βορέαυι) ὡς ἀπὸ τοῦ γε γινώσκω.
Ζέφυρος, πύρρης ἀμίδος φάλαγγος, διωδάντες λιγέοι
23. 217—8.

Βορέα] Synizesis, pronounced as if it were βορέαυι as if it were
or -εια. Cf. -έος pron. -γος.

πανία, τὰ] 'sails,' plur. of πανίον, τό. This word is commonly derived from Ital. *panno*, 'cloth.' I am inclined to think that it is probably a survival of the Doric πᾶνιον (for πηνίον), dim. of πῆνη or πῆνος. The latter is used in Classical Greek for 'web'; the dim. πανίον, and more usually its plural πανία, is the M.G. for 'sails.' Cf. the ancient use of ιστός and ιστία.

2. [αἱματώνω] in the sense of αἱμάττω intr. 'to be stained with blood,' as in later writers. For the active cf. χείρας αἱμάξας Soph. *Aj.* 453; κράτα αἱμάξω πέτρα *id. Phil.* 1002.

κοιπία, τὰ] for κοπία (dim. of κόπη). The ου often replaces the ω in M.G., as remarked already, and *vice versa*. Cf. *infra* l. 14) φοιλεά for φωλεά. βώδιον from βοῖς, for βοῖδιον, etc. On the fondness of the M. Greeks for diminutives and neuters I have commented elsewhere. Cf. *infra* δάκτυλον, τό; χιόνι, ἀηδόνι, κεφάλι etc.

3. ἀνάψαν(ε)] from ἀνάπτω, 'to set fire to.' Here it is used in an intr. sense 'to catch fire.' The final ε is a parasitic vowel often affixed to the 3rd pers. plur. for euphony's sake, e.g. ἐτρώγαν(ε) etc.

σκαρμοί] for σκαλμοί. This is another instance of the interchange of λ and ρ. Cf. *infra* [l. 7] ἄρμη for ἄλμη and see above Part I. II. 14 n.

4. ἀπόστασα] from ἀποστένω. The act. aor. with a mid. sense (= ἀφέστην in the sense of 'giving up work' from sheer weariness). It has come to mean generally 'I am weary, worn out' (= ἀπείρηκα).

ἐσβέσθηκ' ἡ πνοή μου] 'my breath is extinguished.' Cf. ἐσβη οὖρος Hom. *Od.* 3. 183.

5. ἐφρίγησαν τὰ χεῖλη μου] 'my lips are parched.' Cf. ἐφρίγη δίψεος ὕπο *Anth. P.* 7. 293.

8. 'ποῖ] for ὅπου, a relative particle used both as pron. and adv.: = who, which, where, etc.

9. γαλανός] from γαληνός (?). If my derivation is correct its

original meaning is 'calm, serene,' from which it has come to mean simply 'blue or azure,' chiefly applied to the sea or sky and to 'blue' eyes. See, however, above, Part I. x. 5, note on γαλάζιος.

10. ἐλπίδα, ἡ] a nom. formed from the acc. See above, XVI. 1 n.

15. προφθάνω] 'to overtake' (= καταλαμβάνω).

18. 'π'] for 'ποῦ, ὅπου.

19. ἀνασένετε] ἀνασένω (for ἀνα-στένω), 'to sigh, breathe.'

Another form ἀναστενάζω.

20. σπλαγχνίζομαι] or εὐσπλαγχνίζομαι, 'to take pity.' The former as well as the adj. εὐσπλαγχνος are found in the N.T.

XXIV.

2. ἀγάλια, ἀγάλια] Turk. *aghali aghalli*, adv. 'little by little, slowly.'

3. φουσκω-θαλασσία, ἡ] the 'swell of the sea,' from φουσκώνω, 'to puff up, swell,' both trans. and intr.; cf. φούσκα (=anc. φύσκη), 'a bladder.'

8. σπρώχνω] 'to push, drive, urge on,' corrupt form of the class σπέρχω. In Homer it is found used of the winds exactly in the same sense as here, ὅτε σπέρχωνται ἄελλαι, 'when storms are driving fast,' II. 13. 334.

12. γερά] adv. 'strongly,' from γερός, 'strong, mighty,' conn. with the anc. γέρας, 'prize.'

XXV.

1. Σέρραι, αἱ] a town in Eastern Macedonia, near the site of the ancient Lichna.

4. νεροχύτης, ὁ] a kind of basin in which dishes etc. are washed, and from which the water passes into the sink.

πατερόν], τό] 'a kneading-board,' from Lat. *patera*, 'a broad, flat dish.'

5. λυγαρία, ἡ] from anc. λίγος, a 'willow-like tree'; Lat. *viteæ agnus castus*, used in old, as well as in modern, times for wreaths. Cf. Anacr. 39, etc. Derivatives λυγερός, λυγρός, λυγίζω, etc.

XXVI.

1. Μαύρη θ.] the Black Sea, as I take it, but it is quite possible that it may be μαύρη in the sense of 'dark,' as an ornamental epithet of the sea. Cf. Homer's οἶνοπα πόντον *Od.* 2. 421, etc.

2. ἔκατ'σε] for ἐκάθησε. Cf. ὅταν—χελιδὼν ἐξομένη κελαδῇ *Ar. Peace* 800.

πύργον] i.e. a nest.

4. μαζώνω] 'to gather, collect, bring together,' from μάσσω (μάζα) in the sense of 'choosing by feeling.'

8. χάπτω] See above Part I. XIII. 31 n.

9. ὄξω] adv. 'out,' for ἔξω. On the opposite change of ο into ε see Part I. III. 10 n.

κοριός, ὁ] 'a bug,' from κόρις.

XXVII.

1. κοράσιο', τό] This word, which generally denotes 'a maid,' must here be understood in a wider sense 'young woman.'

3. στοιχείω', τό] 'ghost, spirit.' See *Introd.* Few words have had a more adventurous history. It originated as a dim. of στοίχος, 'a row or rod,' then it was particularly applied to the gnomon of the sundial. Afterwards it came to mean metaphorically a first beginning or element; a letter of the alphabet; a trifle (e.g. τὰ στοιχεῖα

τοῦ κόσμου N.T. Galat. iv. 3); a sign of the Zodiac, etc. Its modern meaning may have arisen from a superstitious association of spirits with the *elements* of nature.

4. ἡχός, ὁ] for ἦχος, also found as ἀχός, whence verb ἀχέω = ἡχέω, 'to sound.' Cf. Hom. *Hymn to Dem.* 479; Eur. *Phoen.* 1523, etc.

7. ἀρρώστικόν, τό] 'medicine,' lit. 'that which appertains to a sick man (ἀρρώστος).'

8. γίδα, ἡ] for αἰγίδα, 'a she-goat,' from root αἰγ- (αἶξ).

9. καρτερῶ] 'to wait, lie in ambush'; noun καρτέρι, τό, 'ambuscade.'

"Ανοιξι', ἡ] 'the Spring,' from ἀνοίγω (= ἀνοίγνυμι), lit. 'the season when plants blossom forth.'

10. φκιάνω] 'to make,' also found as φτιάνω or φτιάζω. It is supposed to be derived from εὐθύνω.

στροῦγγα, ἡ] 'the milking part of a sheep-fold.' Alb. στρούνjεα, connected with στράγγω, Lat. *stringo*, etc.

ἀρμέγω] 'to milk,' from ἀμέλω, through intermediate change ἀλμέγω.

XXVIII.

INTR. The Νεράϊδες are also designated as Καλαὶ Ἀρχόντισσαι, or 'benign ladies' euphemistically. Cf. anc. Εὐμενίδες, etc.

The derivation of Καλλικάντζαρος has not been satisfactorily ascertained yet. Some would derive it from καλὸς and κάνθαρος, 'a beetle.' Etymologically this theory is plausible; for κατσαρίδα or κατσαρίδα (from anc. κανθαρίς, -ίδος) is used in many parts of Greece as the name for a beetle. Cf. also the old proverb κανθάρου σκιαί, applied to those who are frightened without cause. On the other hand, it is not easy to see what the 'beetle' could have to do

with the mischievous goblins to whom the name *Καλλικάντζαρος* belongs. Students of modern Greek folk-lore have here an object of investigation requiring no common measure of ingenuity.

3. *πασουνμάκια, τά]* Turk. *bashmak*, 'sandals or slippers.'

8. *ἀρράβωνα, ή]* here 'the engagement ring.' See above I. VIII. 10 n.

11. *βουτάω]* or *βουτίζω* trans. and intr. 'to sink, dive,' from *βυθίζω* Polyb. 2. 10. 5.

πάτος, ό] 'bottom,' from *πατέω*.

14. *γελάω]* here trans. 'to laugh at one, deceive.' Cf. Theocr.

20. 1 *Εὐνείκα μ' ἐγέλασσε*.

XXIX.

1. *Πέφτη, ή]* corrupt form of *Πέμπτη*, 'Thursday,' lit. 'the fifth day of the week.' *Μεγάλη Πέφτη*, 'Great Thursday,' i.e. the Thursday before Good Friday.

σημαίνω] 'to give the signal,' esp. for divine service, on the *σήμαντρο* or 'signal-board,' which still in some out-of-the-way districts does duty for a bell. It must be borne in mind that the Turks, when they conquered Greece, prohibited the use of bells in the churches.

κοινωνῶ] 'to partake in the sacrament of the eucharist'; also *μεταλαμβάνω*, lit. 'to participate' in the Lord's Supper, whence *κοινωνία, μετάληψις* or *μεταλαβία* 'communion.'

3. *νεούτσικος, ό]* dim. of *νέος*, 'a youth.' Cf. *μικρούτσικος* from *μικρός*, etc.

9. *κριματισμένος]* past part. of *κριματίζω*, 'to commit a sin (*κρίμα*).' Pass. *κριματίζομαι* 'to be excommunicated on account of a sin.' See above v. 10 n.

11. *καὶ τώρα]* 'but as it is.' Cf. ancient idiomatic use of *νῦν δέ*.

14. κυβοῦρι, τό] Turk. *kooboor*, 'tomb,' connected with root κυμβ-, whence κύμβος, κύμβη, Lat. *cymba*, etc.

15. χλεμετριζω] 'to neigh,' corr. from χρεμετίζω. It is also found as χλημιτράω for χρεμετάω.

ποδαρίζω] 'to kick,' lit. 'to move the foot' (ποδάρι).

XXX.

1. τξιομπάνος, ό] or τσοπάνης, Turk. *tchoban*, 'a shepherd.'

3. λεβέντης, ό] See above I. i. 12 n. Cf. Ital. *levantino*. The word is used in a sense analogous to that of παλληκάρι (see above I. ii. 15 n.).

16. ἀγαλιανά] adv. 'slowly.' Cf. ἀγάλι, ἀγάλια above, ΣΧΙΥ. 2 n.

καμαρώνω] See above I. iii. 14 n.

17. βιαστικά] adv. 'quickly, with speed' (βία). Cf. verb βιάζομαι, 'to make haste,' adj. βιαστικός.

XXXI.

2. σιγανός, ή, όν] adj. 'gentle, slow,' from the original sense of 'silent' (σιγή). Adv. σιγά, or σιγανά, 'slowly, noiselessly.'

3. καρπίζω] 'to bring forth fruit,' from καρπός.

χωράφι, τό] 'a ploughed field,' from χώρα.

5. ψωμίζω] 'to ripen and become fit for bread' (ψωμί).

7. σιτάρι, τό] 'wheat,' from σίτος.

κριθάρι, τό] 'barley,' from κριθή.

8. άμπάρι, τό] Turk. *ambar*, 'a storehouse, granary.' Also applied to the 'hold' of a ship.

9. *καλαμπόκι, τό*] ‘maize or Indian corn.’ The name is derived from *κάλαμος* (M.G. *καλάμι*) ‘reed,’ and is due to the reed-like stem of the plant. It is also called *αραβοσίτι*, ‘Arabian corn.’

10. *βρίζα, ή*] ‘rye,’ from *Φρίζα*. The word is found in Galen. *ῥύζι, τό*] ‘rice,’ dim. from *ῥυζον* or *ῥρυζα*.

11. *μπάρα, ή*] ‘a pool,’ prob. from Ital. *bara*.

12. *γέννημα, τό*] ‘crop of cereals,’ lit. ‘that which is born’ (from the earth); pl. *γεννήματα*, ‘cereals,’ *par excellence*.

13. *κοιλό, τό*] lit. ‘the hollow,’ a measure of cereals very nearly corresponding to our bushel.

14. *κούρβουλο, τό*] ‘the root of a vine.’ The word is connected with *κύρβεις*, Lat. *curvus*, etc.

15. *ἀλευρᾶς, ό*] ‘a seller of flour (*ἀλεῦρι*).’ Millers and flour sellers are considered by the Greeks as a particularly greedy and exorbitant class of people. Cf. the popular proverb *θεωρία Ἐπισκόπου καὶ καρδιά μύλωνᾶ*, ‘a Bishop in appearance, but at heart a miller,’ wolf in sheep’s coat.

16. *ἀκριβά*] adv. ‘dearly,’ from *ἀκριβός*, ‘dear,’ in both senses of the word.

17. The sentiment and turn of expression in ll. 15—17 is identical with that of the well-known lines in Homer: *πόλλ’ ἄλγεα δυσμενέεσσιν, | χάρματα δ’ εὐμενέτησι Od. 6. 184.*

18. *φαμηλία, ή*] Ital. *famiglia*, ‘family.’

XXXII.

1. *βοσκία, ή*] ‘pasture,’ for *βοσκή*.

δροσολογοῖμαι] ‘to refresh oneself,’ from *δρόσον λέγω*, lit. ‘to pick dew.’ Cf. *δροσία*, ‘cool weather or breeze’; *δροσερός* or *δροσάτος*, ‘cool’; *δροσίζω*, ‘to make cool,’ etc.

3. ἀπόσκια] adv. 'in the shade,' from adj. ἀπόσκιος, 'shady' (ἀπό—σκιά).

4. γαργαρός] adj. 'gurgling,' an onomatopoetic word. Cf. γαργάρα.

6. μουςχάρι, τό] or μοςχάρι (from μόσχος), strictly 'a calf, heifer'; but also applied to the young of other animals. Here it is used of a 'fawn.'

7. Note the ring of fatalism and the idea of a double Fate: first, a general fate moving on through Time, and second, alongside of it, a personal fate attached to each individual at his birth.

9. βάρέω] 'to hit, to wound.' See above, I. ix. 15 n.

XXXIII.

1. γοργός] adj. 'fleet, swift, quick.'

4. χτίζω] 'to build,' for κτίζω.

5. λάσπη, ἡ] 'clay, mud,' from λάμπη, λάπη.

ἀσβέστη, ἡ] or ἀσβέστης, ὁ (anc. ἄσβεστος, ἡ), 'unslaked lime.'

12. διάφορο, τό] 'interest' on money lent, hence 'gain, profit.'

παπουτσι, τό] Turk. *papootch*, 'shoe,' whence παπουτσής, ὁ, 'shoemaker.'

XXXIV.

3. πέννα, ἡ] 'a pen.' Lat. *penna*, 'a feather.'

πέννα καὶ χαρτί] This is a graphic way of describing the accuracy of the account. The expression occurs in many poems of this class.

4. ἐλπίζω] It is used here in a sense slightly different from that of 'hope.' This use is not unknown in ancient Greek. Cf. τίς

ἤλπισεν ἀμαρτήσεσθαί τινα τῶν πολιτῶν τοιαύτην ἀμαρτίαν; Lys. 189. 24, etc.

5. Cf. *Epitaph. Bionis* 1, 2.

10. πικρά, ἡ] 'bitterness,' from πικρά fem. of πικρός, as θέρμη, 'heat, fever,' from θερμή, etc.

12. στερεύομαι] from στερέομαι, 'to be deprived of.' Cf. the expression 'στέρεψεν ἡ βρύση, 'the fountain has run dry.'

13. τρανάζω] 'to shake, heave,' both trans. and intr. It is prob. derived from τριανόω, 'to move with a trident,'—τριανωτήρ, esp. as it is usually applied to the sea or earth.

14. ραγίζω] 'to crack,' from root ραγ- of ρήγνυμι.

19. For the simile cf. οἷη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν Hom. *Il.* 6. 146. The world is often represented by a tree, as in Passow, p. 593, where the idea is worked out in detail. The fruits of this tree are men, and Death is the gleaner who plucks them.

20. Cf. the popular proverb "Ὅ, τι γράφει 'δὲν 'ξεγράφει, 'What is written cannot be unwritten,' and similar expressions, e.g. τὸ γραφτό', τὸ γραμμένο', for destiny. The idea is rather oriental than Hellenic. Cf. the *maktoub* of the Arabs, etc.

23. Τύχη] The personification of Fortune is not so common in modern Greek lore as that of Fate (*Μοῖρα*), but the two ideas are often confused.

27. συμβούλιο, τό] 'consultation,' as a technical term.

29. ντέβρι] I have been unable to ascertain the origin or exact meaning of this word.

31. σπετσαρία, ἡ] Ital. *spezieria*, 'an apothecary's shop.'

XXXV.

3. ἀδράχτι, τό] ‘spindle,’ from ἄτρακτος. See Hdt. 4. 162, Plat. etc.

8. πατήκι, τό] ‘sandal,’ from πατέω, ‘to tread.’

πόρτα, ἡ] Ital. *porta*, ‘door.’

9. ’ς(ὰ) ’πάνω, ’ς(ὰ) κάτω] ‘up and down.’ This is a colloquial expression much used by the inhabitants of South Macedonia. The *ς* is pronounced as *sh*.

10. Ἅγιος Πρόδρομος] ‘St Precursor,’ an epithet applied to St John the Baptist. I suspect that the name of the church has some connexion with that of the locality Προδρόμι, which is a corrupt form of Ἰπποδρόμιον (see Introduction).

11. γαῖδαρος, ὁ] ‘an ass,’ as a term of reproach. Other forms γάδαρος, γαδοῦρι. Etymol. unknown; but I will venture to suggest ἄγαν—δέρω. It may have originated as a humorous epithet of the animal.

13. κουμπάρα, ἡ] fem. of κουμπάρος, ‘compère,’ Ital. *compare*, ‘a man-gossip.’

14. καλογρηά, ἡ] ‘a nun,’ lit. ‘a good old woman.’ Cf. καλόγερος, ‘a monk.’

18. στέφανα] See above Appendix to Part I.

20. κασέλλα, ἡ] Ital. *cassa*, *cassetta*, ‘a chest, trunk.’

21. φεγγάρι, τό] ‘the moon,’ lit. ‘the shining one,’ from φέγγω, ‘to shine,’ just as in Ap. Rh. 4. 1714.

23. ἴσος, ὁ] a kind of bird, which I have been unable to identify. The spelling of the word is quite arbitrary, and instead of *ι* it may, for aught I know, be spelt with *ει*, *οι*, *υι*, *η*, etc.

καμπάνα, ἡ] Ital. *campana*, 'a bell.' The simile refers to the curve of the eyebrow so much prized by the Greeks. Cf. the expression 'φρύδια μου γραμμένα above, I. II. 13 n.

26. διάκος, ὁ] for διάκονος, 'deacon.'

χαζβαλώνομαι] 'to become χαζός, "stupid,"' from χαίνω or χάσκω, 'to gape.'

27. χαρτί, τό] 'paper,' often used as a synonym of βιβλίον, 'book.'

28. καμαρώνω] See above, I. III. 15 n.

29. διαβάζω] 'to read,' from διαβαίνω, 'to go through.' Cf. class. διέρχομαι, διεξέρχομαι, etc. in a similar sense.

κανοναρχέω]= ἄρχομαι τοῦ κανόνος. It has come to mean 'to prompt,' as in the Greek church the reader (ἀναγνώστης) first reads the anthem which the singer (ψάλτης) chants after him.

XXXVI.

1. κοντεύω ν' ἀποθάνω] 'I am nearly dead.' Cf. τεθνάκην δ' ὀλίγω 'πιδευῆς φαίνομαι, Sapph. frgm. 2. 15.

2. ἄναψα καὶ καίονμαι] 'I am aflame and burning.' Cf. χρῶ πῦρ ὑπαδεδρόμακεν, Sapph. *ubi supra* 10.

ξένης μάνας γέννα] 'a strange mother's offspring,' a periphrasis for 'a strange maid.' It reminds one of the use of παῖς by the ancients, e.g. Λυδῶν παῖδες, 'sons of the Lydians,' i.e. the Lydians, Hdt. 1. 27, etc.

3. παγόني, τό] Ital. *parone*, 'peacock or peahen.' ἀηδόني—παγόني: the one refers to her voice, the other to her figure.

4. κερία, τά] for κηρία, 'tapers.' It refers to the funeral candles placed at the head and feet of the dead.

7. The lover's dream of 'picking flowers with his sweetheart' reminds one of Theocr.:

ἦνθες ἐμᾷ σὶν ματρὶ θέλοισ' ὑακίνθινα φύλλα
ἐξ ὄρεος δρέψασθαι. *Idyl.* xi. 25.

9. πόνος τῆς καρδίας] 'a pain in the heart,' for 'love.' Cf. ὑποκάρδιον ἔλκος Theocr. *Idyl.* xi. 15.

11. βασιλικός, ὅ] 'basil,' an aromatic plant known to the ancients as ὤκιμον βασιλικόν. In this, as in other cases, the noun disappears and the adj. usurps its place. Cf. πνευματικός (sc. πατήρ), 'a priest,' κυδώνιον (sc. μῆλον), 'a quince,' etc.

16. γαρουφαλίτσα, ἡ] dim. of γαρουφαλία 'carnation' the plant.

17. γαρούφαλο, τό] 'carnation' the flower. See above, iv. 14 n.

18. Χάρος, ὅ] On Charon see above Intr. to xvi. For the comparison of a maid to a young shoot of a plant cf. Hom. *Od.* 6. 163 foll., where Odysseus compares Nausikaa to a φοίνικος νέον ἔρνος.

29. τηγάνι, τό] 'a frying-pan,' hence τηγανίζω 'to fry.'

ποντικός, ὅ] sc. μῦς, 'a mouse or rat' lit. 'of Pontus.' The adj. is used in the sense of the simple noun. Cf. above 11 n.

31. σεβντᾶς, ὅ] Turk. *sevdâ*, 'passion, desire' (ἔμερος).

33. 'μιλᾶς ζαχαρένια] 'thy speech is (sweet) like sugar.' Cf. ἡδυεπής—γλυκίων μέλιτος αὐδή Hom. *Il.* 1. 248.

34, 35. These verses consist of thirteen syllables each, instead of fifteen, which is the usual number.

37. μισεύω] 'to depart,' from Lat. *mittere*. In Med. Greek it was used as an official term 'to dismiss' from the Court.

νοστιμεύω] or νοστιμίζω, 'to become nice,' from νόστιμος adj. 'nice to the taste, pretty, etc.' νοστιμάδα, ἡ, 'nice flavour, grace, etc.' The word is connected with the Homeric νόστος, 'return'; νόστιμος, 'belonging to a return.' It acquired its present meaning of 'pleasing' as early as Lucian (see *Merc. Cond.* 39, *Luct.* 19). There was no more joyful day for the expatriated Greek than that of his return

home, νόστιμον ἡμαρ. To this day residence in a foreign country (ξενιτεία) is regarded as the greatest evil: see below distich 49.

38. νίζομαι] for νίπτομαι (later form of νίζομαι), 'to wash oneself.'

43. με τὸν καιρὸν] 'in time.' Cf. ἐν καιρῷ Aesch. *Pr.* 379, etc.; εἰς καιρὸν Soph. *Aj.* 1168, etc.

46. ζούλεια, ἡ] 'jealousy,' from ζουλεύω (for ζηλεύω).

ῥεθυμασμένος] past part. of ῥεθυμαίνω (= ἐκθυμαίνω), 'to lose one's spirit or anger (θυμός),' then of wine, etc. 'to lose its flavour, go flat.'

47. On the sentiment cf. Soph. *Ant.* 781 foll.: Ἔρως ἀνίκατε μάχαν,...καὶ σ' οὔτ' ἀθανάτων φύξιμος οἷδεῖς οὔθ' ἀμερίων σέ γ' ἀνθρώπων, ὁ δ' ἔχων μέμνηεν.

48. πέτρα, ἡ] 'stone,' in the sense of πέτρος, ὁ.

πεῖσμα, τό] 'spite, quarrel.'

49. ξένα, τὰ] sc. χώματα, 'foreign lands,' then 'residence in foreign lands, exile.' Hence ξενιτεύομαι, 'to go abroad'; ξενιτεία, 'residence in foreign lands,' etc.

50. ὀρφανός] adj.; it is used in a very general sense 'deprived of' friends, not necessarily of parents. Here it is applied to a lover left alone by the departure of his mistress. Cf. the ancient use of the word.

53. ἀμόνι, τό] 'anvil,' for ἀκμόνιον (dim. of ἄκμων), which is found in Aesop.

54. This distich, like the two 34, 35, noticed above, consists of two lines of thirteen syllables each.

κούτρα, ἡ] Alb. *coutra*, 'head,' a word used in a humorous sense, pretty much as we use the expression 'mug.'

τοῦτα] for ταῦτα, as τοῦτος for οὗτος.

58. ἀνάλατος] adj. lit. 'without salt,' then 'insipid, silly.' Cf. Lat. *insulsus*, e.g. *insulsissimus homo* Cic. *Cat.* 17. 12, etc. ἄλες, in the sense of 'wit,' like Latin *salex*, is found in Plut. 2. 685 A.

60. See above, Nos. 34, 35 and 54.

μάγεια, τὰ] 'love-charms.' See an interesting paper on Magic and Divination among the modern Greeks by W. H. D. Rouse, M.A., in *Folk-Lore*, Vol. x. No. 2.

δουλεία, ἡ] 'business,' esp. of a coarse nature; this is its commonest sense in M.G. derived from the ancient custom of having menial work of all kinds done by slaves. The name δοῦλος is used in the sense of θεράπων, 'an ordinary domestic servant,' whereas the word corresponding to the classical δοῦλος is σκλάβος (see above, Part I. v. 11 n.).

61. δράκος, ὁ] for δράκων, 'a dragon.' This monster and its female (δράκαινα) play a prominent part in M.G. mythology (see *Intro.* to xxvii, xxviii). The rivers, springs and wells believed to be haunted by them are called δρακονέρια.

65. Δευτέρα, ἡ] 'Monday,' lit. 'the second day' of the week. These are the Greek names for the seven days: Κυριακή, Δευτέρα, Τρίτη, Τετάρτη, Πέμπτη, Παρασκευή, Σάββατον.

66. ᾍδης, ὁ] 'Hades.' This is still the common Greek name for the other world.

67. ἀψηλός] adj. for ὑψηλός, 'tall, high.'

κάθελαι] κάθομαι, 'to sit.' This verb is commonly used in the sense of 'living, dwelling,' as here.

69. κελαϊδῶ] 'to sing,' applied to birds esp. The verb is used in a more general sense by the classical writers. Cf. ἀτὰρ κελάδησαν Ἀχαιοί *Hom. Il.* 23. 869; *Pind. O.* 2. 3, etc.

τρυφερός] adj. 'soft, tender,' specially applied to meat, opp. to τραχύς, 'tough.' Used also metaphor. as here. Its special meaning is, I think, ancient. Cf. *Juv.* 11. 137 where *Trypherus* is evidently more than an ordinary proper noun; it contains an allusion to the gentleman's profession.

70. ἡμπορῶ] 'I am able, I can,' a corrupt form of εἰπορέω.

72. χαντζάρι, τό] Turk. *khandjar*, 'a dagger.'

73. λατρεύω] strictly 'to worship, adore,' in a religious sense, then as an exaggerated expression of devotion. In the former sense it occurs in Eur. e.g. λ. Φοίβῳ *Ion* 152.

75. Κόλασις, ἡ] 'Hell,' lit. 'torture, a place of punishment.'

76. κορώνη, ἡ] Ital. *corona*, 'a crown, wreath.' The custom of crowning with a chaplet of flowers the fairest maid of the village is familiar in other countries besides Greece.

77. καϊμάκι, τό] Turk. *kaïmak*, 'cream.'

78. ἀνακατώνω] 'to turn upside down, mix up.' From the common classical expression still familiarly used, ἄνω κάτω: cf. Ar. *Birds* 3; Dem. 544. 1, etc.

81. πρασινο-κιτρινίζω] 'to turn of a yellowish green.' Cf. χλωροτέρα ποίας ἐμμί *Sapph.* 2. 14.

χ. π.—'δὲν ὀρίζει] 'he has no command over his limbs.' Cf. τρόμος πᾶσαν ὀγρεῖ *Sapph.* 2. 13.

82. ξυνερίζομαι] 'to worry, to take offence at.' The preposition ξύν is an interesting survival of the archaic form of σύν.

84. κυττάζω] 'to gaze at,' from κυπτάζω (frequent. of κύπτω) found in Aristophanes, e.g. *Lys.* 17, *Cl.* 509, etc., and in other writers in a slightly different sense.

87. Once more the apple mentioned as a message of love (see above App. to Part I.). Cf. the use of it in the *Idylls* of Theocritus.

δαγκάνω] 'to bite,' from δάκνω.

91. ἀστροπελέκι, τό] 'a thunderbolt.' The word is of Byzantine origin. It seems to have been the name given to some mediaeval kind of weapon—most prob. a mace with a head in the form of a spiked ball, which suggested the idea of a 'star' (ἀστρο-)—and hence metaphorically applied to the thunderbolt. It is evidently used in such a sense by Anna Comnena (*Alexiad* III. 93) who

mentions, among the presents sent by Alexius to Henry III., an ἀστροπέλεκυν δεδεμένον μετὰ χρυσαφίου. This expression has puzzled commentators, and Gibbon (*R. Emp.* ch. LVI.) attempts a purely fanciful explanation in translating it 'a radiated crown'! In my opinion, there can be no doubt that it refers to a mace 'ornamented' or 'bound with gold,' δεδεμένος and δένω being the stock Greek terms for 'setting' or 'binding' something in metal. Coray would read ἀστραπελέκι and derive it from ἀστράπτω, 'to lighten,' and πέλεκος, 'an axe,'—'the axe of lightning,' a poetical name for the thunderbolt. But, I think, the above reference to Anna Comnena clearly shows that, whether properly or metaphorically, the word was in her time used as the name of some military weapon or ornamental staff.

92. ντέρτι, τό] Turk. *derdi*, 'pain, suffering.'

95. ὑπόμενε, καρδοῦλά μου] Cf. τέτλαθι, θυμέ.

97. χαλκοπράσινος] adj. 'copper-green.' Cf. χαλκοπρόσωπος and χαλκόχρους found in late writers.

πόδι, τό] 'a foot,' here in the sense of 'position, stead.'

98. Χριστὸς ἀνέστη foll.] See above Part I. x. Introd.

99. ᾠψάρι, τό] 'a fish,' for ὀψάριον, from ὄψον.

CORRIGENDA IN PASSOW.

p. 484. For 'Αγάπη σὰν ἔχω ζωὴ—μὰ ἐγὼ ζωὴ δὲν ἔχω
Read 'Αγάπησα ν᾿ἔχω ζωὴ· μὰ 'γὼ ζωὴ' 'δὲν ἔχω.

p. 544. Νὰ χαμηλώνουν τὰ βουνά...lacuna...
Ν᾿ἔλεπα τὴν ἀγάπην μου, σὲ τί 'κκλησία' προσκύνει.

Supply (Νὰ 'χαμηλώναν τὰ βουνά,) νὰ 'ἔλεπα τὴν 'Αθήνα'.

2nd line as in Passow, or variant of the latter part :

.....'ποῦ περ'πατεῖ σὰν χήνα.

p. 557. Περιορισμένη' μ' ἔχουσι νὰ μὴν σ'...lacuna...

Supply ἀντικρύσω.

N.B. The above are not conjectural emendations, but based on documents collected independently.

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